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JOURNAL
OF A TOUR THROUGH PART OF
FLANDERS AND FRANCE
IN AUGUST, 1773,

BY

JAMES ESSEX, F.S.A.

EDITED BY

W. M. FAWCETT, M.A.,
JESUS COLLEGE.



Cambridge:

DEIGHTON, BELL & CO.; MACMILLAN & BOWES.

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INTRODUCTION.

THE original manuscript of the journal here printed is in the possession of Miss Marian Hammond, a lady connected by marriage with the writer's family, as will be explained below. It was very kindly lent to me by her a short time ago, with permission to print it or not, as I thought desirable. As all descriptions of buildings on the Continent written before the French Revolution are of special interest, I read some extracts from the MS. to the Society, and, shortly afterwards, the Council asked me to prepare the whole for publication. In order to do this as thoroughly as possible, I made Belgium the scene of one of my holidays, that I might note what changes had been made in the buildings described since the journal was written¹. It was not without difficulty that I settled how far to record these changes. I felt that to enter into particulars would not only far exceed my bounds, but, if done at all completely, would turn a document which is of considerable interest in itself into a mere architectural guide-book. I determined therefore to confine my observations within the smallest possible compass, and not to attempt to describe anything which had not been noticed by the author.

I also felt some difficulty about the spelling and punc-

¹ His friend and fellow-traveller, the Rev. Michael Tyson, Fellow of Corpus Christi College, also kept a journal. Writing to Gough, 21 October, 1773, he says: "Essex and myself returned home delighted with Popery and Popish Churches...you shall, some time or other, peep into my journal." Nichols, *Literary Anecdotes*, viii. 607. I regret to say that Mr Tyson's journal cannot now be traced.

tuation, but decided that unless the MS. were written over again in modern English, the transcript must be kept close to the original; and, though it may be felt that if Mr Essex had printed it himself, he would have made certain corrections, readers can now settle for themselves what varieties from modern English are due to the date of the MS., and what are due to its being written out as a mere memorandum, without any idea of its being printed.

I felt the same difficulty also with regard to the illustrations. They are merely drawn with the quill pen with which Mr Essex wrote the MS., and not set out accurately as architectural drawings. If one attempted to finish them, and draw them out with care, they would certainly lose the character he put into them; a character which is not without interest, for some of them shew the state of his mind very clearly, and the difficulty he felt in distinguishing between the Romanesque capitals with vertical foliage of which he had seen but few examples in this country, and the Corinthian Order which had been a study of his life. All these illustrations have therefore been inserted as pure facsimiles.

To these sketches I have added two other illustrations: one a very good portrait of Essex, which was found among Bowtell's MSS. in Downing College¹, and which the Master and Fellows kindly allowed me to reproduce; the other a silhouette of himself, his wife, and his daughter, the property of Albert Hartshorne, Esq., of Bradbourne Hall, Wirksworth, near Derby, which he kindly placed at my service. For both of these I wish to express my hearty thanks. Mr Hartshorne mentions that the silhouette is a very interesting specimen, as silhouettes are seldom found of so early a date, and this one is drawn in

¹ It is stated in Cooper's *Annals*, iv. 413, that this portrait was drawn by Essex's son-in-law, the Rev. John Hammond. The inscription at the foot of the drawing merely says that it is "from an original miniature in the possession of J. Hammond, M.A."

Indian ink on cardboard, and not cut out in paper and pasted on to cardboard as later specimens almost invariably are.

I am also indebted to M. Génard, Archivist at Antwerp, who very courteously shewed me several drawings of buildings now destroyed, and gave me much information that I could not have obtained without his help; and to M. Max Rooses, Keeper of the Plantin Museum, who kindly looked over my notes and explained several difficulties. My thanks are due also to J. H. Hessels, M.A. for the kind interest which he has taken in my work, and for obtaining M. Max Rooses' assistance for me.

I will now give a short biographical account of Mr Essex, for he was a well-known man in the middle of the last century, and was deservedly held in high esteem, both on public and private grounds¹. He was the son of a Cambridge builder, or, as he is usually designated, a "joyner," evidently a man of distinction in his trade, for we find him employed on many important works. The father executed the sash-windows and wainscot in the Senate House (1724-25), and apparently designed the latter, for it was ordered, 20 July, 1725, 'that Mr Essex be employ'd for the Wainscot, and that Articles be drawn between the University and him according to the Proposals given in by Mr Essex, and alter'd by Mr Gibbs;' he 'beautified' the chapel of Trinity Hall, and rebuilt the hall (1729-42); fitted up the Regent House, now the catalogue-room of the University Library, for the reception of Bishop Moore's books (1731-34); and transformed the hall of Queens' College, under the direction of Mr Burrough, 1732-34. In the course of the above-mentioned work at the Library he apparently designed the book-cases, which are re-

¹ A notice of the architectural career of Essex is given in the *Architectural History of the University of Cambridge*, by Professor Willis and Mr J. W. Clark, vol. iii., pp. 540-546, and a chronological list of the works executed by himself and his father will be found in the Index. It will therefore be understood that I am quoting from that work unless reference is made to some other authority.

markably beautiful specimens of that class of woodwork; for no other name than his occurs in the University accounts for the years during which the work was proceeding. The following are the entries referring to it:

“1731. For work in the Old Senate House.

To Mr Essex towards Flooring and Classing the s^d

Room for the reception of the King's Books 200 00 00

1732. [Similar entry] 200 00 00

1733. Mr Essex. P^d more to him for Joyners' and Carvers' Work done in the library 100 00 00”

He died in February, 1749, and was buried in S. Botolph's churchyard, 17 February.

James Essex, the subject of my memoir, was born in Cambridge in August, 1722. He was “put to Schole for grammatical Learning,” as his friend the Rev. William Cole has recorded, “under Mr Heath, Fellow of King's College, the Master of the College Schole kept in the new Brick Building at the S. E. end of the Chapel¹.” Whatever Mr Cole may have understood by the term “grammatical learning,” the system there pursued might be thought to have failed in imparting orthography, if we are to judge by the journal before us; but it should be stated on the other hand that the large series of Essex's note-books preserved in the British Museum does not exhibit the same glaring faults. It has been suggested, with much probability, that the constant sight of King's College Chapel may have determined his taste in favour of Gothic Architecture². To this conjecture I would add another: that he may have been admitted, as a boy of promise, to some share in the society of the Fellows, and thus have laid the foundation of tastes and acquirements, hardly to be expected in one who began life as a master-builder, and which

¹ MSS. Cole “*Athenæ Cantabrigienses*.” Add. MSS. Mus. Brit. 5868, p. 72.

² *Remarks on Modern Gothic Architecture*, by E. J. Willson, p. xvi. prefixed to Pugin's *Specimens*, London, 1821. 4to.

enabled him, in after-life, to associate on terms of equality with men of letters. We shall find that he wrote a good English style, both in his reports, and in his papers contributed to the *Archæologia*; while in the numerous letters addressed to him, or in which he is mentioned, there is no trace of condescension, or any suspicion that his correspondents, while making use of his talents, regarded him as an inferior. On leaving school, "he studied regular architecture, with great attention, under Sir James Burrough¹;" but, while studying architecture, the practical business of a builder's profession was not neglected, for in September, 1749, about six months after his father's death, we find him building the wooden bridge at Queens' College; and, from that time, to the end of his life, he was employed almost continuously on more or less important works, both in building and carpentry. These I will briefly enumerate, but, before I do so, another matter must detain us for a few moments.

In 1748 Essex became involved in a controversy with the Reverend Robert Masters, Fellow and Bursar of Corpus Christi College, respecting the authorship of a plan for adding a new court to the college. A dispute so petty, and, to one of the parties, so discreditable, would not be worth recording, did it not exhibit the straightforwardness and independent spirit of Essex in a peculiarly favourable light. Most young tradesmen, dependent on University custom for their livelihood, would probably have passed over in silence the misdeeds of a man holding the dignified social position that Masters did. Essex, on the contrary, did not hesitate for a moment to assert his rights, and the opinion of competent judges seems to have been wholly on his side.

In December, 1747, Mr Masters, then engaged upon the history of his college, the first part of which he published

¹ This valuable piece of information occurs in the notes to a paper by the Rev. Michael Tyson, printed in the *Archæologia*, vol. xvi. p. 306.

in 1753, had employed Essex to measure the ground available for building purposes, and to draw a plan for a new court, which he had had printed, and circulated among his friends as his own. This, we may imagine, came to Essex's ears, for in September, 1748, he published the following advertisement¹:

“Cambridge, Sept. 20, 1748.

PROPOSALS *for Engraving and Printing by Subscription,*

A Perspective View and Geometrical Plan of an intended Addition to *Corpus Christi College in Cambridge*; According to a Design made in December, 1747, for the Rev. Mr *Robert Masters*, B.D., Fellow and Bursar of the said College. By James Essex, Jun. of *Cambridge*.

I. The whole will be contained in One Copper Plate, 18 Inches by 12, engraved in the best manner, and printed on the best Paper that can be procured.

II. The Price to Subscribers will be Two Shillings and Six Pence, to be paid at the time of subscribing.

III. The Draught being already finished, will be put into the Engraver's Hands immediately, and finished as soon as possible.

Subscriptions are taken in by Mr *Thurlbourn*, Bookseller in Cambridge, Mr *Craighton*, Bookseller in *Ipswich*, and Mr *Glead*, Bookseller in *Norwich*.”

Mr Masters replied as follows :

“Cambridge, Oct. 3, 1748.

Whereas *James Essex*, Jun. of this Place, has lately publish'd Proposals for Engraving and Printing by Subscription at the Price of Two Shillings and Six-pence, a Plan of an intended New Building in *Corpus Christi College*, without the Consent or Approbation of the Society, and likewise insinuated that it was of his Designing: This is to inform the Publick, that the Original Draught of it by Mr *Masters's* own Hand, with the several Alterations and Additions which have been since made, may be seen by any one at his Chambers in the said *College*, and that *Essex* was no otherwise employ'd therein than copying out his Design.

N.B. Mr *Masters* has already printed a sufficient Number for Presents to his Friends, which was all he first intended, but if *Essex* should persist in his Scheme, will think himself obliged to print more very soon, which will be sold for One Shilling each.”

Mr Masters no doubt expected that this advertisement would silence the audacious youngster who dared to question

¹ This and the two following advertisements are printed at the end of the pamphlet described below.

his proceedings; but it had a contrary effect, for on the very next day Essex replied :

“Cambridge, Oct. 4, 1748.

Whereas Mr *Masters* of *Corpus Christi College*, has lately publish'd an Advertisement, wherein he pretends to inform the Publick, That the Original Design of an intended New Building in *Corpus Christi College* was made by his own Hand ; and that this Design, with the several Additions and Alterations which have been since made, may be seen by any one at his Chambers in the said *College*: and that *Essex* was no otherwise employ'd therein than in copying out his Design, This is to desire the said Mr *Masters* to produce the Plan and Elevation of his pretended Design, with the Copy thereof, to publick View, so that they may be compared; and the said *Essex* will not only make it appear that it is his own Design, but that the said Mr *Masters* is incapable of making such a one; and that the Prints he has publish'd are incorrect Copies of the rough Drawings made by the said *Essex*, which has (*sic*) been copy'd without his Consent or Approbation.

N.B. As the said *Essex* is determin'd to persist in his Scheme, he proposes to publish some Remarks on Mr *Masters's* Original Design, wherein he shall find Occasion to observe how little he is acquainted with the *Duodecim Nessaria* (*sic*), which Remarks will be given *gratis* to the Subscribers, if the said Mr *Masters* persists in his Scheme of selling his Prints for One Shilling each.”

It is evident, from a passage quoted below, that *Masters* did publish his plan, and in consequence the following pamphlet appeared early in 1749. It consists of fourteen octavo pages, and is dated “Cambridge Feb. 20, 1748–49.”

“Mr James Essex's Letter to His Subscribers to the Plan and Elevation of An intended Addition to *Corpus Christi College* in Cambridge.

Good name in Man or Woman,

Is the immediate Jewel of our Souls.

Who steals my Purse, steals Trash; 'tis something, nothing,

'Twas mine, 'tis his, and has been Slave to Thousands:

But he that filches from me my good Name,

Robs me of that which not enriches him

And makes me Poor indeed. SHAKESP. Othel.

Cambridge: Printed by R. Walker and T. James, 1748–9.”

In this performance Essex submits his adversary's plan to a detailed examination, and points out, with almost savage exul-

tation, the blunders which are to be found in nearly every part of it. Mr Masters had apparently failed to fulfil his promise of exhibiting his original plan, for Essex remarks (p. 3):

“As I have been depriv’d (as well as others) of the Happiness of seeing Mr *Masters* Original Design,...I shall take the Liberty to supply the Want of it, by publishing some Remarks on a Print which he has lately publish’d; being the same which in my Answer to his Advertisement I declar’d to be an incorrect Copy of my rough Drawings: to explain which it will be proper to inform you that I made two different Plans of the Design before he could fix on any Thing particular, and setting aside the Mistakes which he has made for want of understanding it, his Print may be allow’d to be taken from my two Plans.”

He next points out a number of obvious blunders. In the first place Mr Masters had placed the Old Court too near the street; an error which, on his own shewing, must have been his own, for he had stated in the advertisement above quoted, that Essex had been “no otherwise employ’d therein than copying out his Design”. The Hall is too wide; the Master’s Lodge is not only too wide, but the staircase has been left out; and there is a remarkable gap in the references, which is thus accounted for:

“Mr Masters, without Doubt, has some very learned Reasons for leaving the Letter I out of the References, though he could have none extraordinary for leaving the Combination Stairs out of the Plan, which in mine is mark’d with this Letter.”

Lastly, after pointing out other mistakes, which I have no space to examine in detail, he exclaims (p. 13):

“But the greatest Mistake of all is, that the Plan and Elevation do not agree in their Measures, which could proceed from nothing else but his Ignorance of the Design, or his Ignorance of Geometry, or both.”

It is extremely difficult, at this distance of time, to form an independent opinion on this curious controversy, even when we have both the plans before us¹. On the whole, it appears

¹ The plan by Masters is published as a frontispiece to his History; that by Essex, dated 1748, is extremely scarce, but I have had the good fortune to see one copy of it, in my friend Mr J. W. Clark’s collection. It is quite different from the second plan which he published in 1773.

most probable that Essex (whose uprightness and modesty are frequently held up to admiration in after-years by his friends) was in the right; and it is strong evidence in his favour that Gough in his *British Topography* (1780), speaking of Masters' History, says: "He has annexed a plan of a new building, copied by P. Stephens from a larger design by Mr Essex, engraved by Mr West 1739¹"; and that Cole, writing to Gough from Milton, 17 December, 1780, remarks: "I understand my rough neighbour is much offended at some expressions relating to him in your excellent book. ... The great thing ... which has offended him is reviving the accusation of plagiarism. In short, Mr Essex could give other proofs of it; and more could be produced, if necessary. However, upon the whole, I wish it had been forgotten: though really what you say, I think, may easily be excused²".

I will now proceed to give a list of the more important works executed by Essex in Cambridge. The date appended to each denotes the completion of the work.

- 1750. Builds bridge at Queens' College (Etheridge Architect).
- 1751. Fits up "Square Room" or "Dome Room" at Library for MSS.
- 1754. Rebuilds Great Bridge.
- 1757. Designs and builds Ramsden building at S. Catharine's College.
- 1758. Repairs and alters Nevile's court at Trinity College.
- 1760. Designs and builds new range at Queens' College.
- „ Builds Doctors' Gallery in Great S. Mary's Church (Burrough Architect³).
- 1764. Repairs and alters hall at Emmanuel College.
- 1766. Designs and builds bridge at Trinity College.

¹ *British Topography*, i. 233. Mr Gough makes two mistakes: the date was 1748, and the engraver W. H. Toms, as shewn in the list of Essex's designs given below.

² Nichols, *Lit. Anecd.* i. 687. Mr Masters was at that time rector of the neighbouring parish of Landbeach. That he was not unwilling to profit by the labours of others without acknowledgement has been pointed out in the notes to Josselin's *Historiola Collegii Corporis Christi* (Octavo Publ. No. xvii. p. 54).

³ For this date see *Arch. Hist.* iii. 538, note.

- 1768. Completes west end of Senate-House.
- 1769. Ashlars quadrangle of Christ's College.
- „ Completes chapel at Clare College after death of Burrough.
- 1771. Is commissioned to buy site and design buildings for Downing College.
- 1775. Rebuilds combination-room of Trinity College.
- „ Designs and builds west front of Emmanuel College.
- 1776. Designs and sets up altar-piece, etc. at King's College.
- „ Alters south side of first court of S. John's College.
- 1778. Provides book-cases for library of Sidney Sussex College.
- 1782. Designs and builds new chapel of Sidney Sussex College.
- 1784. Builds Guildhall.

In the transformation of older structures which Essex was instructed to carry out, as well as in his original works (except in the altar-piece at King's College), he adopted the debased Italian style then in fashion, which he had no doubt learnt from Burrough; but, though compelled to follow the taste of the day, he was in reality an enthusiastic admirer of the then despised Gothic style, and has been well characterised as 'the first professional architect whose works displayed a correct taste in imitations of ancient English architecture¹.' His real predilections are forcibly exhibited in the following passage from his *Observations on Lincoln Cathedral*, read to the Society of Antiquaries in 1775. After noticing the vexed question of the rival merits of the cathedrals of York and Lincoln, and quoting a letter dated 9 July, 1740, in which Lord Burlington's opinion in favour of Lincoln is stated, he proceeds :

"Lord Burlington had a taste for architecture, and was as capable of deciding this question as any person; but the merit of Gothic architecture was then but little noticed, and the distinctions of style but little known. It was the fashion to apply the name of Gothic to every irregular or disproportioned building; and, strange as it must appear, the noblest of our old cathedrals, and other ingenious works, have been no better esteemed than the productions of a rude people, who were ignorant of all the principles of designing, and the art of executing. But, under whatever denomination the conductors of these noble fabricks may be placed, whether we call them Goths or Free-masons, we must acknowledge that the style

¹ *Remarks on Modern Gothic Architecture, ut supra*, p. xvi.

of building which they used was brought to a more perfect system by them, than the Greek or Roman has been by modern architects; and that the principles on which it was founded were unknown to the greatest professors of architecture since the Reformation, is evident from the attempts of Inigo Jones, Sir Christopher Wren, Mr Gibbs, Mr Kent, and many others of inferior abilities since their time, who have endeavoured to imitate it without success. But we are not to conclude, that the conductors of these stately fabricks had no principles to direct them, because these great men did not discover them; for if any one, who is properly qualified, will divest himself of his prejudices in favour of the mode of building which fashion has made agreeable, and impartially examine the merits of those Gothic buildings which are perfect, he must acknowledge, that the ancient Free-masons were equal to our modern architects in taste for designing (agreeable to the mode of their times), and superior to them in abilities to execute; that they perfectly understood the nature and use of proportions, and knew how to vary them when they wanted to produce a striking effect¹."

This passage was written, it will be remembered, while Essex was constructing his own altar-piece at King's College; and it is impossible to resist the inference that it was present to his mind when noticing unsuccessful endeavours to imitate the Gothic style. That altar-piece, however, is a very meritorious work, having regard to the time when it was executed, though its faults justify the remark of Pugin, "that the works of Essex in the Gothic style are deficient in boldness, and spirit of design, and his details too often meagre²."

Much, however, as Essex admired the work he attempted to imitate, he could never quite shake off the effects of his early training, and, so late as 1764, he could give the following strange advice respecting the treatment of Gothic ornamentation:

"In repairing the Ornaments about the Church, either of Wood or Stone, some Regard should be had to the Uniformity of the Work: but it is not necessary to restore every Ornament that was broken: for as there is generally a Superfluity of Ornaments in Gothic Architecture, the Uniformity will often be better preserved by taking away a remaining Part, than by restoring that which was lost: and this may be done sometimes

¹ *Archæologia*, Vol. iv. p. 158.

² *Remarks, etc., ut supra*, p. xvii. note.

without Offence to the most judicious Eye : and very often it will be an Improvement to the Beauty of the Work, rather than a Defect : so that, by observing this Rule, much Time and Expence may be saved in beautifying the Church. For where the Proportions of the Parts are just, the Ornaments will never be missed ; and where they are not, too great a Profusion of Ornaments will disgust the Admirers of Simplicity and Proportion, without concealing the Want of it¹."

Moreover, though a devoted archæologist, and second to none in his reverence for antiquity, he could occasionally advocate the removal of parts of ancient structures, in order to carry out his own ideas of what was beautiful and correct. This course he pursued both at Ely and Lincoln.

His works at Ely Cathedral are thus summarized by Bentham :

"The upper part of the outward Eastern Front had given way, and hung out of the perpendicular, near two Feet; but was restored to it's first state under the direction of Mr *Essex*; who also gave the Design for the new Roofing over the whole of the Eastern part of the Church, lately finished and contrived with great judgment to strengthen the Stone Walls, which give it support. To the same judicious Architect likewise is owing that strength and security which are seen in the whole Wood-work of the Dome and Lantern; which through long inattention were brought into a dangerous condition; the main Supporters being rotted, and the whole threatening ruin by it's own weight. This dangerous work was taken in hand in 1757, and a compleat reparation effected in five years²."

Further particulars of what Essex did, with extracts from the report³ which he submitted to the Dean and Chapter in July, 1757, will be found in the essay *On the Architectural History of Ely Cathedral*, by the Rev. D. J. Stewart, who gratefully records that

"in executing repairs absolutely essential to the safety of the building, Mr Essex showed great professional skill, and unusual respect for the workmanship of an earlier period. He took all possible pains to save every fragment of the old timber that could be kept in its original place,

¹ Report to the Dean and Chapter of Lincoln, August, 1764. Add. MSS. Mus. Brit. 6772.

² Bentham's *Ely* (ed. 1812) p. 284.

³ Copied by Cole, MSS. Cole, xli. fol. 170—172. Add. MSS. Mus. Brit. 5842. The original is in the Muniment Room of Ely Cathedral.

and can fairly claim the credit of having carried out his work in a purely conservative spirit¹."

In strange contradiction to this meritorious conduct he advised the Dean and Chapter to take down the west porch, as "neither ornamental nor useful", and "to apply the materials to the use of other parts of the church²;" and in 1759 advocated the removal of the choir from its original position under the lantern to the east end of the presbytery, with the altar placed against the east wall. This change, though agreed to in 1759, was not carried out till 1770, probably from lack of funds³. But even in this subversion of ancient arrangements his respect for old work was apparent, for he took care to preserve, in the west face of the organ-screen which he constructed, some fragments of an arcade, of delicate workmanship and good design, of earlier date than the stallwork, evidently the remains of some important structure in the church which had been destroyed⁴.

Essex was sent for to advise the Dean and Chapter of Lincoln in September, 1761, the Cathedral, like that at Ely, being in need of substantial repair. He sent in a very clear and business-like report, pointing out what was necessary to be

¹ *On the Architectural History of Ely Cathedral*. By the Rev. D. J. Stewart (London, 1868. 8vo), pp. 74, 125—127.

² Stewart, p. 54.

³ Bentham, p. 285; Stewart, p. 43. A letter to solicit subscriptions, signed *The Dean and Chapter*, was issued Nov. 24, 1759, on a large folio sheet. It embodies Essex's chief reasons for the removal, and is surmounted by a beautiful ground-plan of the choir in its new position, and an elevation shewing the effect of the stalls, screens, etc., drawn by himself. In his letter to the Dean and Chapter, dated 14 June, 1759, recommending this alteration (MSS. Cole xli. fol. 172 b—173. Add. MSS. Mus. Brit. 5842) he says: "Having been informed that an eminent Architect has declared it his Opinion that the Removal of the Choir will spoil the Church, I hope if he thinks so, that he will produce his Reasons, and I will endeavour to answer them." It would be interesting to know who this architect was.

⁴ *Arch. Hist. of the University and Colleges of Cambridge*, iii. 546, note. This fact was communicated to the Editor by the Rev. D. J. Stewart. The arcade is shewn in *History and Antiquities of the Cathedral Churches of Great Britain*, by J. Storer (Lond. 1816. 8vo), "Ely", Pl. v.

done in order to prevent further mischief to the roofs, walls, &c. These works were carried out in subsequent years, as funds would permit. Three years later he addressed to them a second report (dated August, 1764), in which he went over the same ground again, and pointed out the necessity for further repairs of a similar character. These works having been completed, the interior was taken in hand, and in the original works there executed Essex is seen at his best.

A few years before he was called in, the western towers had been supported internally by walls of great thickness, pierced with narrow arches and round openings in the most debased classical style. Essex enlarged the opening in the wall which crossed the nave, and inserted an arch of wide span, copied (it must be admitted) from the nave pier-arches, but of so excellent a design that until it is closely examined, it might easily pass for a piece of original work. He also renewed the paving throughout, repaired the choir-screen, and designed an altar-piece in stone. It consists of a central canopy, flanked by lateral canopies, and was probably suggested by the tomb of Bishop William de Luda in Ely Cathedral. It is easy to object that it is deficient in dignity, and meagre in detail; but, these defects having been granted, it must be felt to have considerable merit, even when contrasted, as it is perpetually, with the consummate beauty of the Angel Choir. The Bishop's throne, of wood, a wholly satisfactory composition, was also designed by Essex¹. Here, as at Ely, he advised the removal of the choir

¹ In all these works Essex was much assisted by a skilful local carver, named James Pinke. All the carving about the altar is his work; and he also restored the stone organ-screen and the arched doorways at the west end of the choir aisles. Mr Pinke died in 1810, aged 75. For this record, and for much kind help respecting the connection of Essex with Lincoln Cathedral I am indebted to the Rev. E. Venables, Canon and Precentor. Those who wish for further information should consult his *Archæological History of Lincoln Cathedral* in the *Archæological Journal*, vol. XL. pp. 159—192, 377—418.

to the extreme east end of the church, but with commendable hesitation, as he admitted that the difficulties would be great and the cost enormous; and further, he suggested the destruction of "parts which it would be better to remove than to repair," in other words, of the screens between the transepts and the chapels on their eastern sides.

Essex also designed the beautiful stone cresting which crowns the central tower. This tower had been surmounted by a lofty spire of timber covered with lead, which was blown down in a violent storm, 31 January, 1548. In 1773 the then Dean (James Yorke, afterwards Bishop of St David's, 1774-79), conceived the idea of restoring the spire in stone. He consulted Essex, who wrote to him as follows, 14 September, 1774, discountenancing the scheme:

"I find by my Notes taken when I survey'd the Church some Years ago, that the upper part of this Tower was not designed by the Architect who built it to bear a Spire of Stone in the Center, and as no preparation was made for it in the Building it is incapable of supporting one. The old Spire was timber cover'd with Lead, and such might be built; but, when I consider'd the height which such a Spire ought to have in proportion to the Diameter and height of the Tower, I found it would greatly exceed the highest we have in England, and consequently be too high for a situation so expos'd as that at Lincoln. I have therefore sent your Lordship a Drawing of a Designe with four Spires and open Battlements, such as I conceive agreeable to the other parts of the Tower. I have made an Estimate of the Expence of Building these with Lincoln stone, and find...the whole [will cost] £1967."

The Dean's reply has not been preserved, but it is evident from Essex's next letter, dated 8 March, 1775, that the idea of restoring the spires had been favourably received, for he gives further reasons for adopting that scheme. The suggestion of painting the spires to imitate stone is a delightful illustration of the state of architectural taste at that period:

"As the timber and lead of these Spires are very sound, and may last a great many Years when the Stonework which supports them is properly repair'd, I beg leave to propose for your Lordship's consideration, whether

by *restoring the open battlements*, gilding the vanes, (and if thought proper, painting the lead Spires of a stone Colour) the Tower will not appear to be properly finished? If it will, then full halfe the expence may be saved, the tower will appear as finish'd, and when these timber Spires want rebuilding, they may be made of Stone 50 or 60 years hence."

The battlement was put up in the same year, and, as Canon Venables remarks, "if not faultless in detail, and somewhat coarse in workmanship, it is an admirable finish to a magnificent design, for which, considering its date, we can hardly be too grateful¹."

I have already quoted Pugin's criticism on Essex's reredos at Lincoln, but before leaving the subject of his works there, it will be only fair to quote that of his friend and contemporary, the Reverend William Cole, written in 1771:

"In December 1770, Mr Essex of Cambridge lending me his MS Surveys of the Cathedral of Lincoln, on Bp. Thomas and the Dean and Chapter's generously appropriating a Tenth Part of their Income from the Church to the Repairs and Ornaments of it, about 10 years ago, when his Judgment was thought necessary to take a general View and Survey of it, I thought them so curious and judicious, that, with his Leave, I took a Copy of them: the first was made in 1761: the last in 1764. Since which Times he has built them a new Altar Peice, from a Design of his own, which is universally approved of: he knowing more of Gothic Architecture than anyone I have heard talk of it; and by his Works of this Sort, will convince the World, that many People who have wrote on the Subject, are but Dabblers in the Science, and know not what they are about. His Altar Peice for King's College Chapel, now going to be erected within these 2 or 3 months, will satisfy the Curious that what I have advanced is no mistake²."

His works at Lincoln gave so much satisfaction to his employers that on their conclusion he was presented with a silver salver, bearing the following inscription:

¹ *Architectural History of Lincoln, ut supra*, p. 410.

² MSS. Cole, xli. p. 164. Add. MSS. Mus. Brit. 5842. The original reports are in the Muniment Room of Lincoln Cathedral.

VOTED
IN THE YEAR 1784
BY THE DEAN AND CHAPTER OF LINCOLN
TO MR JAMES ESSEX, ARCHITECT,
IN TOKEN OF THEIR RESPECT FOR HIS ABILITIES,
AND IN ACKNOWLEDGEMENT OF HIS ASSISTANCE,
WHICH HE SO READILY LENT,
IN SETTLING THE MODE OF THE NEW PAVEMENT
AND OTHER REPAIRS
OF THE CATHEDRAL CHURCH OF LINCOLN.

Besides these important works, it may be mentioned that Essex restored the tower of Winchester College Chapel, made considerable alterations to the Hall at Madingley, near Cambridge, and built the steeple of the church at Debden in Essex. I am indebted to Mr J. E. Foster for the following inscription, now removed to the vestry. "This Steeple was erected in 1786, from a design of the ingenious Mr Essex, Architect, late of Cambridge, deceased." His connection with the Cross to commemorate Catherine of Arragon, Queen of Henry VIII, erected in the park at Amptill in 1773 by the Earl of Ossory, is shewn by the following correspondence in the British Museum¹, which I think is worth reproducing.

On June 22, 1771, Horace Walpole wrote to Mr Cole :

"At present I will only beg another Favour, and with less Shame, as it is of a Kind you will like to grant. I have lately been at Lord Ossory's at Amptill. You know Catherine of Arragon lived some Time there. Nothing remains of the Castle, nor any marks of Residence but a very small Bit of her Garden. I proposed to Lord Ossory to erect a Cross to her Memory on the Spot; and he will.

I wish therefore you cou'd from your Collections, or Books, or Memory, pick out an authentic Form of a Cross, of a better Appearance than the common Run. It must be raised on two or three Steps, and if they were Octagon, wou'd it not be handsomer. Her Arms must be hung like an Order, upon it. Here is something of my Idea. The Sheild appendant to a Collar. We will have some Inscription to mark the Cause of Erection. Adieu!

Your most obliged

Arlington Street
June 22, 1771."

HOR. WALPOLE.

¹ MSS. Cole, Vol. XLIV. Add. MSS. Mus. Brit. 5845, pp. 13—15.

A small sketch of the sort of cross he thought suitable is given in the margin of the letter. Cole replied, without date :

“As I knew my own Inability to draw out a proper Cross for this Purpose, I applied to Mr Essex, Architect, who was thoroughly skilled in these Affairs, for his Assistance, who sent me, after the Commencement at Cambridge was over, the following Letter, with an admirable neat Drawing in Indian Ink which I shall disgrace by my Copy on the opposite page¹.”

The next letter is from Essex himself:

“To the Rev^d M^r Cole at Milton.

Cambridge July 3, 1771,

Dear Sir

I have enclosed the Sketch of a Cross: the Style is suited to the Age of Henry 8, but as near as possible to M^r Walpole's Design. I have made it as simple as possible, without making it too mean for the Person it is intended to commemorate. I have made no Scale to the Drawing, not knowing the Height intended to make it: but when a Height is determined, the Person who executes it may make a Scale to the given Height, which will serve to measure all the other Parts. I should recommend the keeping exactly to the Proportions in the Drawing, as they are set out agreeable to the Principals (*sic*) of Gothic Architecture. I think the whole Height, including the Steps, should not be less than 16 Feet. I beg you will present my Respects to M^r Walpole, and Compliments to Miss Cole, and am

Sir, your obed^t humb. Serv^t

JAM : ESSEX.”

The correspondence concludes with the following letter from Mr Walpole:

“Strawberry Hill, Oct. 12. 1771.

Dear Sir,

Lord Ossory is charmed with Mr Essex's Cross, and wishes much to consult him on the Proportions....He is determined to erect it at Ampthill, and I have written the following Lines to record the Reason.

In Days of old here Ampthill's Towers were seen,
The mournfull Refuge of an injur'd Queen.

¹ The cross is figured in Gough's *Camden*, ed. 1789, i. 329, from the original drawing by Essex (Nichols, *Illustrations*, vi. 287).

Here flow'd her pure, but unavailing Tears ;
 Here blinded Zeal sustain'd her sinking Years.
 Yet Freedom hence her radiant Banners wav'd
 And Love aveng'd a Realm by Priests enslav'd.
 From Cath'rine's Wrongs a Nation's Bliss was spread,
 And Luther's Light from Henry's lawless Bed.

I hope the Satire on Henry 8th will make you excuse the Compliment to Luther, which, like most poetic Compliments, does not come from my Heart. I only like him better than Henry, Calvin, and the Church of Rome, who were bloodthirsty Persecutors. Calvin was an execrable Villain, and the worst of all: for he copied Those whom he pretended to correct. Luther was as jovial as Wilkes, and served the Cause of Liberty without canting.

Y^{rs} most sincerely.

HOR. WALPOLE."

A marginal note records :

This Cross cost L^d Ossory considerably above an 100^l.

Besides these works Essex is commonly credited with a survey of Canterbury Cathedral. This however is a mistake. He does not appear to have examined it more critically than any other ancient building that he happened to visit, and in a letter to Gostling he expressly says :

"I believe we shall agree in other Particulars relating to that Cathedral ; tho' the short Time I had to view it, did not furnish me with all the Materials necessary to support my Opinion¹."

In a private account-book extending from 1769 to 1775 several items of interest occur, shewing the amounts that Essex received from time to time for his work. The following are a selection :

			£	s.	d.
Apr. 8 1769.	Rec ^d of D ^r Marriot for Surv ^e Sen ^r h ^y 2	.	70	0	0
" "	Rec ^d of D ^o University bills	.	58	18	0

¹ Add. MSS. Mus. Brit. 6771.

² These abbreviations probably stand for "Senate House". Dr Marriott, Master of Trinity Hall, was Vice-Chancellor 1767-68, when the W. end of the Senate House was finished (*Arch. Hist.* iii. 71).

In some cases he seems to have advanced money, and in others, as at Clare Hall, to have carried out a portion of the work as agent for the College.

		£	s.	d.
May 11.	Of Cath Hall 2 y ^{rs} interest due at Lad ^y	80	0	0
Sep 1.	Clare Hall Chapel acc ^t	100	0	0
1770				
May 7.	Rec ^d of Clare Hall. all due to me	600	0	0
1771				
July 5.	Rec ^d of Cath Hall 2 y ^{rs} intrest due at Lady day	80	0	0
Oct 12.	Rec ^d of Cath Hall the $\frac{1}{2}$ y ^r intrest of their bond, & y ^e whole princip ^l remains due on their ac ^t £700, & the interest from Michaelmas	(No entry is made.)		
1772				
Feb 11.	Rec ^d of Mr Barker of Queens his bill	84	0	10
Dec 19.	Rec ^d one y ^{rs} intrest on Cath Hall Bond for £700 due at Mich ^l mass last	28	0	0
Dec 29.	Rec ^d of Mr Knig ^{ht} of Trin Hall for surv ^e Gerards Hostle Bridge	26	13	0
1773				
April 1.	Rec ^d of Mr Pindar Bursar of Kings College	85	0	0
Nov 19.	Rec ^d of Christs College in full	94	7	3
Dec ^r 20.	Rec ^d of Cath Hall intrest of 700 due at Mich ^l mass	28	0	0
1774				
Nov 10.	Rec ^d of Cath Hall intrest due Michmass	28	0	0
Dec ^r 23.	Rec ^d for Surveying Trin ^y Coll ^e new buildings	223	4	0
1775				
Jan ^y 25.	Rec ^d of Dr Richardson for Em ^l Coll	70	0	0
Aug 24.	Rec ^d in full of Emman ^l Coll ^{eo}	80	0	0
Dec 1.	Rec ^d of Queens' Coll.	40	0	0
„ 8.	Rec ^d of Kings Coll.	80	0	0
	Cath Hall intrest 1 Q ^r and the 700£ principal	7	0	0

It is evident from this account that his practice was of considerable extent, and not altogether unremunerative, as in 1779 he schedules his property in his private accounts as follows, and shews himself to be worth upwards of £15,000, while living in a small house of which the annual value was only £14. 0s. 0d.

Acc^t of Rents & interest due to me this y^r 1779 taken May 26

£		£.	s.	d.
1000	on S ^r T. Hattons mortgage at 4 p ^r c ^t due in feb ^r	40	0	0
1000	on Mr Keens mort ^{se} being the remain ^r of 2000 due in May at 4 p ^r c ^t	40	0	0
1446	Bank stock due Lady day & Mich ^s Div ⁿ	79	4	0
2000	Bridge office Westminster due Lady day & Mich ^s at 4½ p ^r c ^t	90	0	0
5500	New four p ^r c ^{ts} due Lady day & Mich ^s	220	0	0
700	Old fours due Lady day & Mich ^s	28	0	0
1200	3 p ^r c ^{ts} reduced due Lady day & Mich ^s	36	0	0
1100	on Burnt fen due Mid ^r & X ^{ms} at 5 p ^r c ^t	55	0	0
400	at 4 p ^r c ^t Edw ^d Mills due June	16	0	0
200	at 4½ F. Moxon due in June	9	0	0
5000	Cotton & Humfreys bond 4 p ^r c ^t due	20	0	0
	D ^r Cogans neat rent due at Lady day	55	0	0
	Downham estate	25	0	0
	Own house	14	0	0
		<u>727</u>	<u>4</u>	<u>0</u>
	paid to mother	30	0	0
	neat income this year	<u>697</u>	<u>4</u>	<u>0</u>

He gives a careful detail also of his expenses for the same year, which is finally summarised in the following result:

	£.	s.	d.
End of 4 th Q ^r	48	9	10
— 3 rd Q ^r	51	6	4
— 2 nd Q ^r	66	15	0
— 1 st Q ^r	78	17	10½
	<u>245</u>	<u>9</u>	<u>0½</u>
Expences to, at or from Margate, exclusive of Horses & man	27	3	8½
Money paid in London for sundries	8	0	0
Ditto in Margate & Deal for Do.	8	13	3
Expence of Chaise & Horses & man while out	12	14	7
Keeping one horse from April to Dec ^r	17	0	0
Expences for Chaise & duty	17	6	0
	<u>£336</u>	<u>0</u>	<u>7</u>

If these two accounts be compared, it will appear that he was laying by more than half his income.

Essex resided in one of the houses which stood between the corner of S. Botolph's Church and the corner of Benet Street before the new court of Corpus Christi College was built. The position of his house may be defined approximately from Cole's usual way of addressing letters to him: "For Mr Essex opposite Catharine Hall." According to the same authority "he married [Elizabeth] a Daughter of Mr Thurlbourne late Bookseller in Cambridge, Sister to Mrs Hales, wife of Mr Hales, Surgeon, also in the same Place¹". They had two children; James, who died an infant in 1757; and Millicent, the daughter who accompanied him on the tour here printed. She married, 10 May, 1785, the Reverend John Hammond, M.A. sometime Fellow of Queens' College, and died in January, 1787², without issue. Her husband had been for a short time curate of S. Botolph's Church, and afterwards lecturer at Trinity Church, in this town, where his popularity was so great that in 1784 (on the death of the perpetual curate, Mr Therond) the parishioners did their best to induce the Bishop of Ely to appoint him instead of Mr Simeon. In 1787, after the death of his wife, he resigned the lectureship, and travelled on the Continent for three or four years, part of which were spent in Germany, where he made himself thoroughly acquainted with the language, theology, and University life. On returning to England he did not resume the profession of a clergyman, in consequence of difficulties respecting the doctrine of the Trinity, but passed the rest of his life as a country gentleman at Fenstanton, near Cambridge, where he had previously bought an estate. In politics he was a staunch Whig, and in religious opinions what is termed by his biographer a Unitarian Christian. Soon after settling at Fenstanton he married again, and became

¹ Add. MSS. Mus. Brit. 5868, p. 72. The account was written in 1776.

² The Register of S. Botolph's Church records that James Essex was buried 6 May, 1757; and Millicent Hammond 26 January, 1787, aged 30.

the father of several children, from one of whom the lady who lent to me Essex's MS. is descended¹.

Essex died suddenly, of a paralytic stroke, 14 September, 1784, in the sixty-third year of his age. His mother, Mrs Bridget Essex, had died, aged eighty-four, only four months before her son, 18 May, 1784; his widow survived him six years, dying 23 September, 1790, aged fifty-nine. He was buried in S. Botolph's Churchyard, on the south side of the church, with his father, mother, wife, son, and daughter. The inscription on his tomb runs:

This Tomb was erected by M^{rs} MARTHA HAYLES
in Memory of JAMES ESSEX Sen^r and BRIDGET his Wife;
JAMES ESSEX Jun^r & ELIZ. his Wife;
and two Children of JAMES, and ELIZ. ESSEX,
JAMES, who died an Infant,
And their Daughter MILLICENT HAMMOND,
who are all buried in a Vault Beneath.

ELIZ. ESSEX the last Survivor, died Sep. 23, 1790, Aged 59.

A marble tablet in the north aisle of the church bears the following inscription:

In a Vault,
On the South side of this Church,
Lie sleeping in a state of death,
Until that Time, when Jesus of Nazareth,
Whom God hath exalted to be a Prince and a Saviour,
And appointed for our final Judge,
Shall come again,
According to the Scriptures,
To raise the dead both small and great,
And to reward the righteous
With eternal life.

James Essex. A.S.S. Eminent for his Skill in Architecture
and Antiquities who died Sept. 14, 1784. Aged 63.

James, only son of James and Elizabeth Essex, who died
May 3, 1757. Aged 2 Years and 10 Months.

Meliscent, only daughter of James and Elizabeth Essex,
and wife of the Rev. John Hammond. A.M. who died
Jan. 22, 1787. Aged 30.

¹ An interesting life of Mr John Hammond will be found in *The Monthly Repository* for 1830, p. 475. See also *Life of Simeon*, by Carus, (ed. 1847), pp. 40—65.

The feelings with which his contemporaries deplored his loss, are well summed up in the following passage, written by Mr Gough :

“Those who have made Gothic Architecture their study, as well as those who on a superficial view cannot help being struck with its stupendous efforts, will for ever regret the irreparable loss of this great master of that science, whose modesty was equal to his abilities....He was preparing further remarks on the rise and progress of his favourite science, in its various parts, which death intercepted¹.”

The principal architectural works which Essex designed or superintended have been already mentioned, but, before I conclude, I must say a few words about his literary and antiquarian pursuits. He lived, as has been already mentioned incidentally, on terms of intimacy with several well-known antiquaries, among whom were Tyson, Kerrich, Gough², Bentham, and Cole³, who made him his executor. The house in which Cole resided at Milton, which still exists almost in the state in which he left it, was built for him by Essex, as we learn from the following curious letter⁴:

“For Mr Essex opposite Catharine Hall in Cambridge.
Milton. Sat. July 24, 1779.

Dear Sir,

I hope you and the Ladies got safe Home on Thursday, and are well. I wish you a good journey to Margate, and all the good Effects of it. I was not well enough yesterday to be a Venison Eater, and thought it best to be quiet at Home.

* * * *

If I am underground at your Return (for I expect to go off suddenly and wish for it) as a Friend look at the spot and as you contrived me

¹ Nichols, *Lit. Anecd.* vi. 625.

² Several letters from Essex to Gough are printed by Nichols, *Illustrations*, vi. pp. 284—310.

³ Cooper (*Annals*, iv. 413) adds to these Sir J. Burrough, Sir J. Cullum, Dr Richardson, Dr Farmer, Dr Lort, Horace Walpole, Mr Nasmith, and Dr Colman.

⁴ Add. MSS. Mus. Brit. 5842, p. 344. Printed by Nichols, *Illustrations*, vi. 297, *note*.

a neat Place here for a temporary Dwelling so I beg you to recommend it to my Executor to desire you to ornament my longest home.

Adieu. WM. COLE."

Essex was elected Fellow of the Society of Antiquaries, 23 January, 1772, an honour which he accepted with much pleasure, and gratitude to his friend Gough, to whose kind intervention on his behalf he believed it to be due¹. This position gave him an opportunity of writing several papers on antiquarian subjects, of which a list is given below. They must be read with reference to the time at which they were written, and, when this is kept steadily in view, I think it will be conceded that they have considerable merit. Not only was Essex the first architect who reproduced the so-called Gothic style with success, but he was the first architectural historian. He pursued the method which was subsequently brought to such rare perfection by Professor Willis: in other words, he did his best to collect all the historical references to a building, and then compared the structure with the recorded facts. I cannot claim for him any conspicuous success in these investigations; in his attempt to write the architectural history of the Cathedral of Lincoln, and in his theory respecting the Saxon Cathedral at Ely, he has fallen into grievous errors; but the method he employed was a sound one, and it was his misfortune, rather than his fault, that he did not make better use of it. So early as 1756 he issued 'Proposals'² for engraving views, plans, and sections of King's College Chapel, "being so remarkable a structure as to be admired and held in the highest esteem by all that have seen it;" in other words, he proposed to publish a regular architectural history of the building. The scheme of this work, with several of the plates, is among the MSS. which, after Essex's death, passed into the hands of his friend the Rev. T. Kerrich, Fellow of Magdalene

¹ Tyson to Gough, 28 January, 1772. Nichols, *Lit. Anecd.*, viii. 578.

² Printed by Gough, *British Topography*, i. 237.

College and *Proto-bibliothecarius* of the University¹, by whom they were bequeathed to the British Museum². The plates are so accurate, and so beautifully drawn, and the scheme³ is so excellent, that I subjoin it, in the hope that some one may be induced to complete it:

- 1, 2. A plan of the Chapel with the vaultings throughout.
3. Elevation and section of a tower above the battlements.
4. Plans of do. to a large scale.
5. Plan and elevation of the basement of a tower with the moldings to a large scale.
- 6, 7. Section of the east end with the window and intended altar-piece.
- 8, 9. Section from east to west.
- 10, 11. South side.
12. Section of the whole from north to south, shewing the abutments of the vaulting.
13. The west end within.
14. The west end without.
15. The west gate to a large scale.
16. The south gate.
- 17, 18. A tabernacle at the east [north ?] gate to a large scale, with the plans of their soffites.
- 19, 20. Do. of the south gate, and soffites, etc.
- 21, 22. Sections, etc. of one division of the great vault to a large scale.
23. Sections, etc. of the timber roof, etc.
24. The tracery of one large window described.
25. The tracery of the several sorts of windows.
26. Elevation and proportions of a finial.
- 27, 28. General plan of the college.
29. The great bell-tower, from the original designe in the Museum⁴.

The "general plan of the college" is laid down according to the directions contained in the Will of King Henry the

¹ Mr Kerrich held the office of *Proto-bibliothecarius*, united in 1845 to that of *Bibliothecarius*, from 1797 to his death, 10 May, 1828.

² Add. MSS. Mus. Brit. 6761—6773, 6776.

³ Ibid. 6772, fol. 6.

⁴ An accurate copy of this design, on a reduced scale, by Nash, is in Lysons' *Cambridgeshire*, p. 116. The date is criticised in the *Architectural History*, *ut supra*, i. 553.

Sixth, a careful digest of which may be seen in one of Essex's note-books. It is drawn with his usual neatness, and its accuracy has been specially commended by Professor Willis¹.

Essex also contemplated a history of Ecclesiastical Architecture, or as he called it "Gothic Architecture," the MS. of which, nearly completed, together with a number of the illustrations, is in the British Museum². He proposed to trace the history of the plan of churches and of their component parts, from the pagan temples, through the earliest known examples, to the latest developments of the Gothic style. The illustrations shew single bays of churches in different styles, windows of all periods, etc. Like other writers on this subject, he had his theory on the origin of the pointed arch, and it is curious to notice that he believed, as Dr Whewell did long afterwards³, that it was discovered by experiment, by builders who had to make longitudinal and transverse vaults intersect each other. Moreover, he held that the subdivision of a Gothic cathedral into pier-arches, triforium, and clerestory resulted from a direct imitation of ancient buildings, such, for instance, as the amphitheatre at Verona, in which we find two or three tiers of arches, one above the other. In this theory, though he expresses it crudely, and without having had the opportunity of examining ancient buildings, he was no doubt in the main correct, as Professor Willis has shewn in his *Observations on the Architecture of the Middle Ages*, and far in advance of the age in which he lived. His friends set a high value upon his pro-

¹ *Arch. Hist. ut supra*, i. 368, note.

² Add. MSS. 6762. The drawings are in the same series, 6766.

³ *Architectural Notes on German Churches*, ed. 1842, p. 52. Essex's theories are detailed in the notes to "Some Observations on the Gothic Buildings abroad, particularly those in Italy, and on Gothic Architecture in general," by T. Kerrich, M.A. *Archæologia*, xvi. pp. 292—325. Tyson, on the other hand, treated his friend's views about the origin of the pointed arch with goodhumoured ridicule: "as to Mr Essex's hypothesis of the cross-ribbed vaulting, it is too refined to bear talking about" (To Gough, 29 March, 1779, *Lit. Anecd.* viii. 640).

jected history, but were unsuccessful in their attempts to induce him to complete and publish it. Tyson, writing to Gough, 4 December, 1779, says, after mentioning Gothic architecture,

“I cry when I think that Essex’s materials must be lost to the world in a few years, and with them all real knowledge of that singular art; for no one alive understands the technical part but himself. Can’t you beg, borrow, or steal them?”

A week later (10 December) the subject is renewed:

“Essex is pleased to honour me, by saying: ‘Cambridge grows every day more dull and disagreeable to me; when you left it, I lost the only acquaintance, the only friend with whom I could enjoy a pleasing and improving conversation. I have but few acquaintance out of my own family, and not one who has a taste for the same amusements as myself.’ On this occasion I strongly recommended it to him by way of employment, and consequently amusement, to finish his Gothic Architecture, that it may not remain in scattered papers, intelligible only to himself—so far I may have done good, both to poor Mr Essex and to future Antiquaries.”

To which Gough replied on the next day:

“I join my tears with yours, when I think of *Gothic Architecture*. These tears have been falling ever since you shewed me Walpole’s Letter to Cole on the subject. Had my influence availed, the system might have risen into existence ten years ago, and all the concerned have been now sharing the profits. But, alas! to use the emphatical words of Lord George Gordon, *I can’t pay the piper*.—Essex is afraid to lie out of his money—the Society had rather give 170*l.* for the Great Harry¹—the College don’t care two pence about Prints, while they have the original—and, in the mean time, money and credit, like the Nation, grow worse and worse².”

I subjoin a list of Essex’s works, which includes, I believe, all those which he acknowledged; but Cole, recording the gift of his *Remarks on the Antiquity and different Modes of Brick and Stone Buildings*, observes that he had “formerly printed several small Peices without his Name³.”

¹ A plate engraved in the *Archæologia*, Vol. vi. Pl. xxii. It was copied from a drawing in the Pepysian Library by Mr Kerrich (Nichols, *Illustrations*, vi. 813, *note*).

² Nichols, *Lit. Anecd.* viii. 656. Walpole’s letter of advice is printed in the same work, iv. 707.

³ Add. MSS. Mus. Brit. 5868, p. 72.

1. Proposals for engraving and printing ... a ... plan of an intended addition to Corpus Christi College, Cambridge ...
Cambridge, Sept. 20, 1748.

2. Advertisement beginning "Whereas Mr Masters," printed above,
p. xi.
Cambridge, Oct. 4, 1748.

3. Mr James Essex's Letter to his subscribers to the plan and elevation of an intended addition to Corpus Christi College in Cambridge.
20 February, 1748-49.

4. Proposals for engraving views, plans, and sections of King's College Chapel, dated Cambridge, Oct. 1, 1756.
Printed by Gough: *British Topography* (4to. London, 1780), i. 237.

5. Letter from the late ingenious Mr Essex to Dr Ducarel, containing Observations on Canterbury Cathedral.
Cambridge, Feb. 1, 1768.
Printed by Nichols, *Bibl. Top. Brit.* i. p. 470—p. 472.

6. Plan of the original Cathedral Church of Ely, with an Account of the several Additions and Alterations. The Plan drawn by Mr Essex, the Account written by Mr Bentham, and enlarged upon by Mr Essex.
Bentham's *Ely*, 1812, Addenda, p. 1—p. 8.

7. Account of the old Conventual Church [at Ely].
Bentham's *Ely*, 1812, Addenda, pages 9 and 10.

8. Remarks on the antiquity and the different modes of brick and stone buildings in England. By Mr James Essex, of Cambridge. Read at the Society of Antiquaries, Dec. 8, &c. 1774. London: printed by W. Bowyer and J. Nichols, 1775. [4to. pp. 37, 1 plate.]
From *Archæologia*, iv. 73.

9. Some observations on Lincoln Cathedral. By Mr James Essex, of Cambridge. Read at the Society of Antiquaries, March 16, 1775. London: Printed by W. Bowyer and J. Nichols, 1776. [4to. pp. 13, 1 plate.]
From *Archæologia*, iv. 149.

10. Observations on the origin and antiquity of Round Churches; and of the Round Church at Cambridge in particular. By Mr James Essex, F.A.S. Read at the Society of Antiquaries, May 24, 1781. London, 1782. [4to. pp. 16, 1 plate.]
From *Archæologia*, vi. 163.

11. Observations on Croyland Abbey and Bridge.

Bibliotheca Topographica Britannica, No. xxii.

London, printed by and for J. Nichols, 1784. [4to. p. 177—p. 204, 1 plate; Preface, pages xv and xvi, 1 plate. These two pages and plate are to replace the corresponding pages and plate in No. xi.]

12. A description and plan of the ancient Timber Bridge at Rochester, collected from two MSS. published in Lambarde's Perambulation of Kent. By Mr Essex. Read March 17, 1785. [4to. p. 395—p. 400, 1 plate.]

From *Archæologia*, vii. 395.

13. A description and plan of Denny Abbey, Cambs. "extracted from Mr Essex's MSS. in the possession of the Rev. T. Kerrich," and printed in Lysons' *Magna Britannia* (Cambridgeshire), 4to. 1808, p. 272—p. 274.

The name of Essex is also connected with six engraved designs :

1. A large engraving lettered :

"This EAST PROSPECT of Kings College in Cambridge, as intended to be finish'd, is humbly Inscríb'd to the Worshipful Andrew Snape DD. Provost, The Vice Provost, Fellows, and Scholars, of the same, by their most humble Servant, Jam: Essex, Jun^r.

Jam^s. Gibbs, Arch. Jam^s. Essex Jun^r Delin. 1741. Published according to Act of Parliament. P. Fourdrinier Sculp."

$23\frac{3}{8} \times 19\frac{7}{8}$ in.

A bird's-eye view of the quadrangle, to explain an ambitious scheme for laying out the court and gardens, on the supposition that the three buildings designed by Gibbs were completed. These, together with the chapel, are drawn in perspective, as they would appear to a person looking down upon them from a distance. Essex proposed "to lay out four grass-plots of equal size in the quadrangle, separated by broad gravel walks; and two similar grass-plots between the new building and the river. The bridge was to be moved to its present position, and the ground beyond to be planted with trees in regular lines, round a rectangular lake or basin communicating with the Cam. A circular temple, with a domical roof, was to be built on a central eminence westward of the lake." *Arch. Hist.* i. 571. The original drawing from which this plate was engraved is preserved in the Provost's Lodge of King's College. It would be interesting to know whether Essex was assisted in any way by Gibbs or Burrough in the preparation of this important design. It seems hardly likely that a young man of nineteen would produce such a work without some extraneous assistance.

2. "Aulæ S^{ctæ} Trinitatis Cantab: ab Occidente. The West Front of Trinity Hall in Cambridge.

Jac. Burrough Arch. 1743. Jac. Essex jun^r Delineavit. W. H. Toms Sculp."

24 × 12½ in.

The hall and butteries at Trinity Hall were rebuilt by Burrough in 1743. It was then contemplated to pull down the Master's Lodge and the Library, and to erect a new court, so arranged that the cupola over the entrance from the older court would have been in the exact centre of the east side of the new court (*Arch. Hist.* i. 229). This design was probably circulated with the view of shewing what was intended, and so obtaining subscriptions.

3. "The Plan and Elevation of an intended Addition to Corpus Christi College in Cambridge. Designed by James Essex junior. Jac^s Essex jun^r. Delineavit 1748. Publish'd According to Act of Parliament. W^m Hen. Toms. Sculp."

16½ × 9 in.

This is evidently the plan published by subscription of which an account was given above.

4. "A Design for the Publick Library at Cambridge, made by the late S^r James Burrough, in the Year, 1752.

Jac^s Essex delin^t 1752. P. Fourdrinier Sculp."

11⅙ × 16½ in.

An elevation, with plan of the ground-floor and first-floor, of the west front of the Library, proposed by Burrough after the "attachment scheme" of Gibbs had been abandoned. The whole question is fully discussed, and the rival designs described, in the *Architectural History*, iii. pp. 47—69. The date, 1752, can only denote the year in which the design was drawn, for Burrough, who is described as "the late," did not die until 1754. Cole, writing in 1780, says: "Mr Essex has printed within these 4 or 5 years a View of Sir James Burrough's Design" (*Arch. Hist.* iii. 65). It may be concluded therefore that the print was published in 1774 or 1775.

5. "Elevation of the New Front design'd for Emanuel College Cambridge. Jac. Essex desig^t et del. P. S. Lamborn sculp."

10⅞ × 4⅞ in.

The print is not dated, but the audit-book of the College shews that it was printed in February, 1770 (*Arch. Hist.* ii. 715 note).

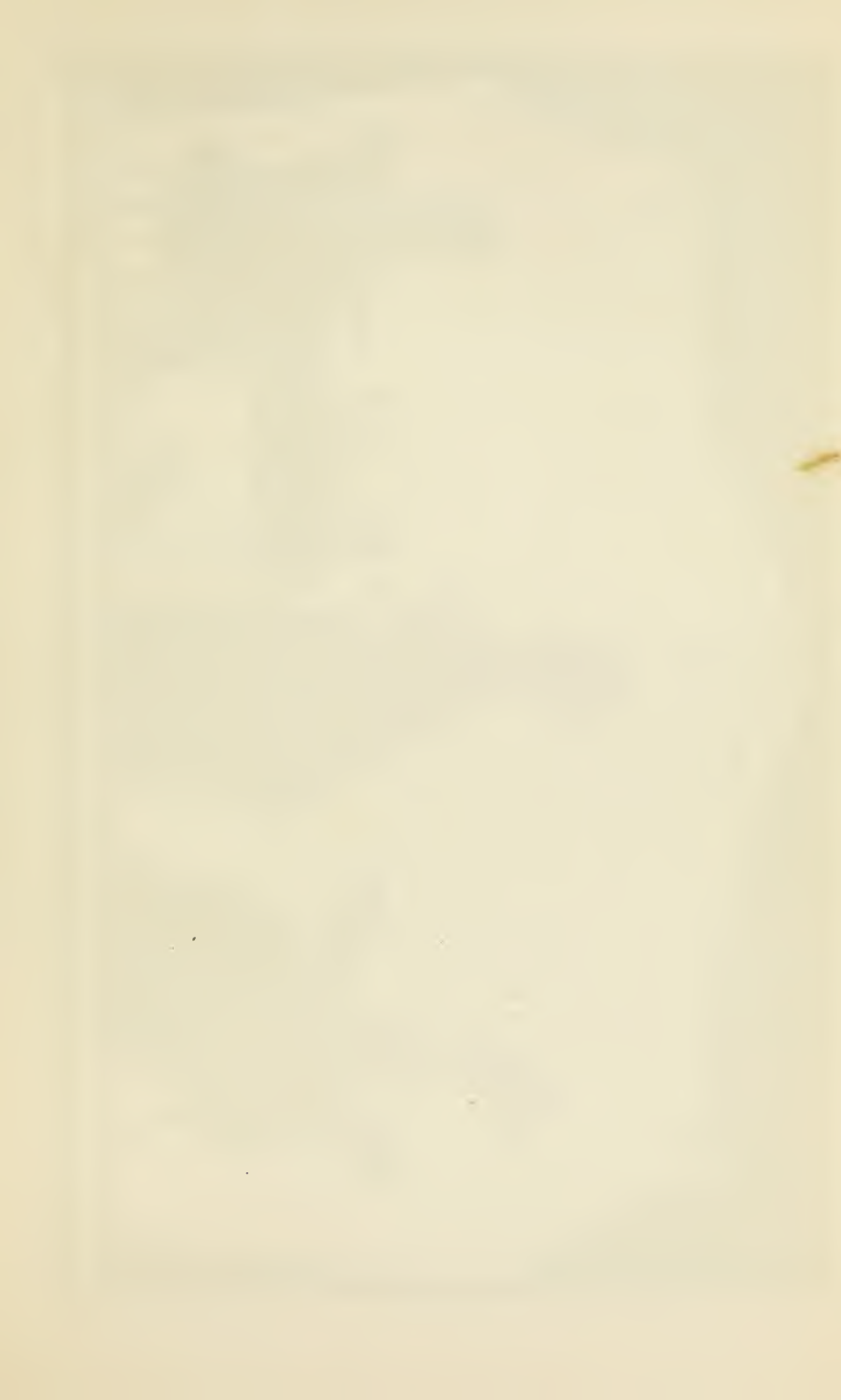
6. "The West Prospect of Corpus Christi College Cambridge. Jac^s Essex desig^t et del^t 1773. Major sculp^t."

$16\frac{3}{8} \times 8\frac{3}{4}$ in.

The final scheme by Essex, which contemplated the removal of the whole of the ancient buildings of the College, and the erection in their stead of a single quadrangle open to Trumpington St. measuring 200 feet from north to south, by about 125 feet from east to west (*Arch. Hist.* i. 300).

In conclusion, I have to express my obligations to my friend Mr J. W. Clark, who has been for some time engaged in collecting materials for a life of Essex, and has kindly written for me the greater part of this Introduction.

W. M. FAWCETT.





To face p. 1.]

MR AND MRS JAMES ESSEX AND MILICENT THEIR DAUGHTER.

[*C. A. S. Octavo Series.* XXIV.]

JOURNAL OF A TOUR THROUGH PART OF FLANDERS AND
FRANCE. MADE IN AUG^t. 1773 IN COMPANY WITH
THE REV^d. MR TYSON, MISS WALE, MILL^t ESSEX
AND MY SELFE.

WE set out from Cambridge in the Fly at 7. o'clock in the morning on Monday the 16th of Aug^t 1773 and got to London about 5 in the evening, nothing material or worthy notice happen'd to us in our journey: Miss W—— and my daughter lay that night at M^r Lidiard's a Jeweler in St Paul's churchyard, and M^r T——n and my selfe at the Queens head in Greys Inn Lane.

Aug: 17.

Places being taken for us in the Brumpton Fly, we set off this morning for Rochester with 5 passengers and a young child; we took in another passenger on the road and as the day proved very hot we found it very inconvenient Traveling, we found but little entertainment from our fellow travelers, but were much pleased with the fine prospects which the Hills between Dartford & London afforded us, on one side we had the River Thames with the ships sailing some to & others from London, on the other hand fine hills coverd with woods, and large inclosiers filled with hop vines which appeard like groves planted with trees at regular distances from each other. We

dined at Dartford which is a neat pleasant Town well paved and appears very lively on account of the number of Carriages pass through it between London and the City of Canterbury, Dover and other Towns in the East of Kent, we reached Rochester between 4 & 5 in the Afternoon and were set down at the Crown, but the house being full we found no accomodation there, we therefore took a post coach which carried us to Sittingbourn, where we lay that night at the Red Lyon, but were much disturbed all night by the chaises and coaches which were going from thence or coming in at all hours.

Aug: 18th

As soon as we had breakfasted this morning we set out for Canterbury in the same Coach we took at Rochester, and came to Canterbury where we stopt at the Red Lyon no longer than we could change our carriage and get fresh horses which carried us to Dover where we arrived about $\frac{1}{2}$ an hour after 12. and set up our bagge at the City of London Inn, but the day proving very wet and windy we lost all the pleasure of seeing Dover & the Castle and were almost determined to return without proceeding on our intended journey, but having a letter for M^r Fector an eminent Banker and Master of several vessels which carry the mail & passengers between Dover and Calis, he encouraged us to proceed and gave us a list of the principal places which we should take into our route, we soon determined to set off next morning if the wind served for Calis. M^r Fector to whose civility we were greatly obliged called upon us the same evening and gave us a recomendatory Letter to some principal Gentlemen at Calis, Dunkirk and all the principal places we intended to visit recommending us to their particular regarde & desiring them to do us any services we might have occasion to ask, and a Letter of Credit to draw upon him for any sum we might have occasion for.

Aug: 19th

The wind being fair for Calis and the tide being high enough to carry us out of the harbour we set off from Dover about 11 o'clock in the morning but the vessel being too far from the warfe for us to get into it, we were obliged to be rowed cross the harbour in a small boat out of which we were obliged to clime up the side of the vessel which was in constant motion, and it raining all the time made our setting out rather disagreeable, as soon as we came on board we went down into the Cabin in which we found 8 or 10 beds and in them as many people all sick at heart and cascading as if they were discharging their entrails, the sight of them drove us up again and we determined if possible to continue on deck if the weather would permitt us during the rest of the voyage, but unluckily for us the rain increased which made it impossible for us to continue long there without being wet to the skin and run^s the hazzard of getting cold, I therefore prevailed on my daughter to go down and Captain Weller was kind enough to lend her his Cabin on which she lay down and I seated myself by her during the whole voyage but we were both extremely sick all the time, so were all the passengers on board (being about twenty) except Mr T—n. as the wind was pritty brisk and the tide was with us we reach'd the harbour of Calis in four hours & a halfe and providentially for us, just in time to get over the bar before the tide was too low, by which we escap'd a dreadfull storm which came on just as we came over it, and continued all that night as soon as we landed we were conducted to the Hotel d'Angleterre, an excelent Inn where we got each of us a bason of hot broth to heal our stomachs, and ordered a Dinner, but we had not been long sit before news was brought of a small smugling vessel with 4 men being drove on shore and all drowned, as we observed this vessel behind us during great part of our voyage we were the more sensible of the danger we had been in our-

selves, and were inwardly thankfull to providence who had delivered us from the danger, and suffered us to get safe on shore. our dinner consisted of two courses & a Desert, after dinner our baggage was brought us from the Custom house where it was carried when we landed, we sent our keys and every thing was returned without being displaced. the storm continuing we had no opportunity of walking out, we therefore continued at the Hotel and consulted what we should do for our future accommodation and agreed to enquire for a valet d' place, & Mon. Desin recommended Jean d' Grave as a proper person, being a sober honest man who could speak y^e English, French and Flemish Languages, we agreed with him for a Guinea a week, and took him into our service the next day.

The Captain of the vessel now called upon us to enquire how we did, and to recieve his pay for our passage, we paid him halfe a guinea each, and gave one Guinea among the crew, and as the Captain had behaved with great civility during the voyage, we invited him to sup with us which he did. & I took y^e opportunity of writing Home that day, and gave the letter to him, who carried it to Dover next day.

We had an excellent good supper and our voyage had created an appetite for that as well as our dinner, we were accommodated with excelent good beds in this House, which is one of the best Hotels in France: the apartments are large and elegantly furnished, and in it there are every convenience for accomodating Travelers, and there are few articles wanted in traveling which they cannot be immediately supplied with. here are forty or fifty carriages always ready if wanted at a minute's warning, here is a fine garden neatly kept up and a handsom Theater where Travelers who lodge in the Hotel may find entertainment while detained by contrary winds, without going out for it.

As we intended returning by Calis we did not trouble ourselves about anything we might see in it; but ordered a car-

raige to be ready to carry us the next day to Dunkirk, while we were here we had a visit from one of the mendicant monks who without any cerimonie come into the room where any strangers are soon after they arrive & ask there charity for the Convent, we gave him a small matter and he departed with civility.

Aug: 20th.

The morning proved very fine after the preceeding night's storm and we got up prety soon that we might dress and prepare for pursuing our journey, and being all ready by halfe an hour after ten we left Calis and took the road towards Dunkirk in a coach with 6 horses, and our valet on horseback, our Coach was a very good one, and had in it every convenience that we could possibly have occasion for; at the bottom was a box in which we might carry victuals and drink if we wanted it, but our equipage was by no means of a piece with the carriage: we had six horses not of the largest size, which were harnessd with cart ropes hardly strong enough to bear the draft had we gone through deep clay roads, & we had two postilions whose boots were as bigg as butter-churns; with this equipage we traveld at the rate of near 3 miles & $\frac{1}{2}$ in an hour and baited our horses every six miles. We were stopt as we were going out of the Gates of Calis by the Customehouse Officers who wanted to search our baggage, but seeing a 12 sou piece in our valets hand, they turned their attention that way & suffered us to pass. We traveled through a sandy road with a prospect of the sea on our left hand on the right a flat Country as well cultivated as the soil would permitt.

On the sea which often appeared between the high banks of sand, we could see ships sailing at a Distance and in several places on the sands we could discover others which were driven on them the night before, their masts & rigging broaken to pieces and the sea driving its waves over their hulks, some of

which were set fast on the sands. After traveling about 9 miles we came to *Gravelin* a small City situated on the sea coast on the banks of the river d'Aa, it is well fortified having several large ditches filled with water and fine bastions faced with stone. The Town is neat & clean and the streets are well paved. The Church which is dedicated to S^t. Willebrord is but a moderate building in it there are five large Altars rather gay than rich and it being Fair time the Reliques which had been carried in procession on the Sunday before were then exposed in the Church, we presented a small matter for the benefit of the Souldier who guarded them and departed. *though this is not a modern church it is built entirely of Brick, & has a Tower and a Spire pierced on all sides with windows.* This was our first Stage and here we dined at the table royal and changd Horses. our dinner consisted of two courses and a Desert every thing was good in its kind and well drest, and the people who kept the House extreemly civil, every one striving who should oblige us most: our Carriage being ready we left Gravelin well pleased with the place, the Civility of the people and the accomodation we found there, and proceed on with our journey through a Country not much unlike Brandon heath in Suffolk but far more pleasant, for here we had on one side the Sea which afforded a pleasing prospect, on the other we saw many prity villages, in those we passed through we were much troubled with the children of the Cottagers who ran after us begging for Alms but though they were poor they appeared much cleaner, more healthy and better cloathed than the people of that Class do in England: having traveled about 9 miles from Gravelin we arrived at *Dunkirk* about $\frac{1}{2}$ after 6. when we came to the first Barrier about halfe a mile from the City we were stopt by the Custom house Officer and paid 6^d to avoid a search, when we entered the Gates we were stopt by the Guard and obliged to write our names and the place of our abode which was sent to the Governer. our Valet conducted us to the

Hotel de St Catherine in y^e March de pome where we refresh'd our selves with Coffee and having orderd our supper and beds we took a walk into the Town. This place which affords such a fund of dispute to our Coffee house politicians and abuse to City patriots is a fine Town well defended on all sides with strong & regular¹ Fortifications wide Ditches filled with water and thick walls faced with Brick. The Harbour which is capable of receiv^g 200 men of war was defended by strong forts placed at the enterence of the canal which runs from the sea to the Town and others on both sides of it, but since the last peace those forts which defended the Harbour have been demolished and the Harbour itsel^e is greatly choaked up & for want of proper imbanking on both sides the Canal which leads to it from the sea, the banks are constantly washing into it.

The Streets are perfectly regular and the houses well built with bricks in a uniform manner, the market place is a handsom large oblong square with several spacious streets leading to it from different parts of the Town every place seems clean & neat and the people decently dress'd most of the men in light Cloaks of white cloth the women in long riding Cloaks with hoods to them. the sailors are not suffered to make any fires on board their ships in the harbour, but there are large fire places made on the outside of the City wall next the harbour in which they make fires, and there we saw some boiling others frying their victuals. There are several monastries in this Town which we did not visit. but the parish church which is dedicated to St Eloi is an antient Gothic building mostly built with Brick, The Tower now stands at a distance from the entrance the space between having been burnt 3 or 4 arches have been taken from the length of it but what remains makes a large handsom Church, there are in it many rich and elegant

¹ By the treaty of Utrecht in 1715 the French had to destroy the fortifications, &c. but they rebuilt them in 1740, and this seems to have formed a fruitful theme for minor politics in Essex's time.

Altars adorned with some exceeding good pictures¹. The east end is terminated with a half polygon with an Aisle running round it in which are several fine Chapels and in all of them there are large & magnificent Altars richly ornamented and finely painted, the high Altar is entirely of marble of Roman Architecture rising in several stories & adorned with many fine figures, above the first order is a gallery to which the priest ascends to give the Benediction, on the steps ascending to the Altar are two Candlesticks of brass gilt not less than 12^f high in which are fixed large wax Candles, the arches on each side & in the front of the Altar are inclosed with an elegant iron railing and those in the round point with balustrades of fine marble, the whole is sometimes finely illuminated with a vast number of wax tapers many of them 5 or 6 feet high in silver candlesticks, besides several lamps which hang from the vaulting and other candles placed on the top of the iron railing between the Arches.

We had ordered our supper to be ready at $\frac{1}{2}$ after 8 for four people at 15^d a head and found it ready at the time we fixed; it consisted of two fowls boiled, a Duck roasted a very fine codling, a dish of artichokes and a fine salad, these were replaced by a dish of Tarts, a plate of Apricots 2 plates of maccaroons with other confectionary's. at supper we settled our mode of Traveling the next day, and determined to go to Bruges partly by water, and partly by land, because the barge from Dunkirk set out in the morning before daylight, we therefore agreed to take a coach from Dunkirk to Nieuport and the Barge from thence to Bruges, having excellent good beds we slept well and got up the next morning at 5 o'clock.

Aug^t. y^e 21st.

We got our breakfast in half an hour and were in the Coach a Quarter before 6, we set out with 4 horses but had not rode $\frac{1}{2}$ a mile before one of our cart ropes broke, but it

¹ The pictures have mostly perished and the altars have been removed from the Side Chapels of the Nave.

was soon mended with a strong knot, soon after one of our horses fell sick and we were obliged to sit in the Coach on the sea beach about halfe an hour 'till another was brought us, we then set forward and travel'd fifteen miles at the rate of 3 miles an hour on the sea beach and as the day proved very fine the sea afforded us a fine prospect and the tide coming in frequently washt our horses feet and the wheels of our Coach. after we left the sea shore we travel'd about 3 miles through a deep sandy Country & reach'd *Nieuport* about 12 o'clock, when we enter'd the Town all the Bells were tolling in a solemn manner, as soon as we could get out of our Coach we enquired what was the occasion of it, and were told a very rich Lady was dead, and they were going to bury her that morning, as the Church was not far off (we left our Valet to take care of our baggage and order a dinner,) and walk'd into it, where we had not been many minutes before there appear'd at the entrance of the Church a solemn procession preceeded by a long train of men bearing banners of different sorts, carried on Long poles, after these singing men & boys in short surplices & wax tapers singing a solemn dirge these were followed by all the priests belonging to the Church in their proper habits, next came two Carmelites in white habits, and after them the corps supported by six monks of the same order, when they came into the Choir the Corps (in a Coffin made like a florence wine chest) was placed in the midle before the steps of the high Altar cover'd with a pall of black velvet embroiderd with a cross of silver, and the attendants standing round it with wax tapers in their hands, and the high Altar which is very handsom was on this occasion decorated with a great number of wax tapers, they continued chanting some time after they were in the Church and then the priests went up to the Altar and began the mass, but as we were obliged to go to dinner we were deprived of the remaining part of the Cerimonie.

This Church is dedicated to Notre Dame it is built with Bricks is large and has 4 ailes, there are several fine Altars in it richly ornamented with paintings & Carving espescially the high Altar.

This Town is clean & well paved and being the first Town of consequence in the Empress Queen's Dominions is regularly Fortified, and here we met with some trouble from the Custom house Officers who in our absence open'd every part of our baggage & tumbled all our things in a disagreeable manner. here we were obliged to change our French silver Coin into Flemish.—when we set down to dinner we were much disapointed at not being served as usual with several sorts of dishes, there being nothing provided but soupe meagre and two or three sorts of fish dress'd in a plain way, we enquired of Jean how this happend, he told us it was meagre day on which no body eate flesh meat in that Country, and he told us we must fare in the same manner the next week for fridays and Saturdays were both meagre days. After dinner we sent our baggage down to the head of the Cannal which runs from thence to Bruges and followed it on foot, being just without the walls of the Town, where we did not waite long before the Barge from Dunkirk arived and we went on board with our baggage. This barge is made like a large passage boat or rather like some of the barges belonging to the Companies in London, with a Deck on the top on which if the weather is fine it is very pleasant sitting, in this barge there are two divisions for passingers the prices of which are different, one is neatly fitted up with seats & a table to dine at, it is neatly wainscoted and the windows sashd, here is likewise a kitchen and a Larder from which you may have a very good dinner for 15^d. and the price of a passenger in the best appartment is likewise 15^d. we here met an English Gentleman & his Lady named Frear, an Augustine Friar who was very chatty in broaken English & French, and two secular

priests, with some other Gentlemen & *Ladies* one of whome sung pritty well, before we came to Bruges we were obliged to change our barge there being too little water in the Cannal for us to pass the Lock. this barge was rather disagreeable under Deck having been used for carrying salt-fish, but the weather being fine and being but few miles from Bruges we sit on deck where M^{rs} Frear produced a Tea-pot with Tea & sugar and the Captain soon produced a Tea Kitchen with fire & water and bread and butter, the top of a tub served us for a table and we drank tea very merrely. It would be much pleasanter traveling through these cannals if the banks were not so high which in many places hinder the fine prospects of the country, but we passed by several very pritty villages, which lay on both sides of us, and had a very good prospect of Ostend at about 2 miles distance, we met in these cannals several large merchant ships some of 400^{Ts} burthen returning from Bruges towards Ostend.

We arived at *Bruges* about 8 o'clock in the evening & were conducted to the Hotel d' Commerce, where we took our lodgings and as M^r & M^{rs} Frear were in the same house we made but one Company while we staid there, we passed the Guards & custom house officers very well at our coming into the Town, but we had hardly supp'd before a book was brought into the room in which we were obliged to write our names as in other places.

Sunday Aug^t. 22^d.

We got up very earley this morning being disturbed by the clanging of Bells in several Churches & the Chimes in the Town House and other places which are very Harmonius, we breakfasted with our Company and dressed as soon as we could the place being large and many things to be seen, we had no time to loose. M^r Frear though a protestant has a Son who boards in the Jesuit's College at Bruges for Education, he

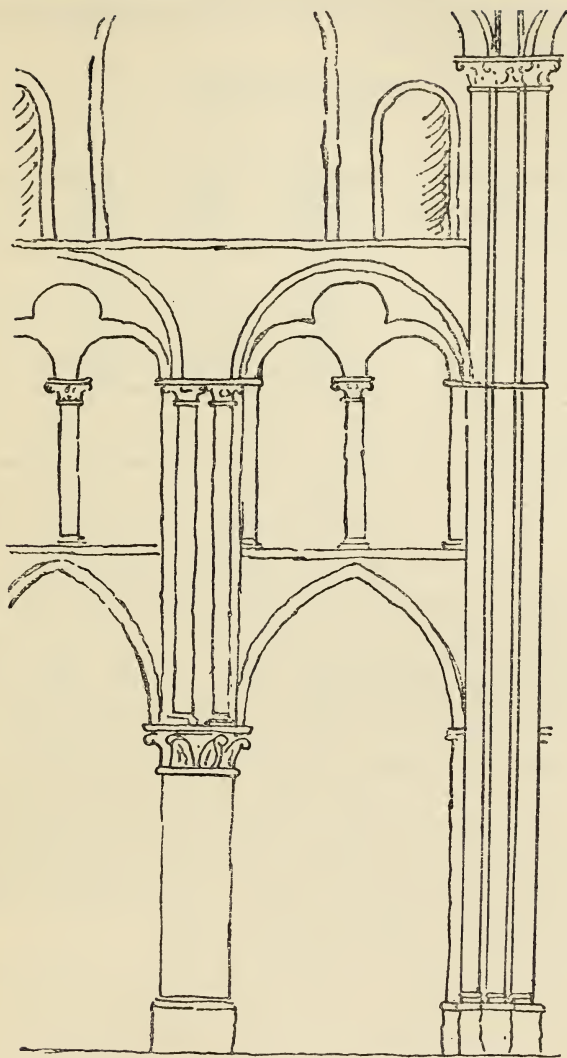
seems to be about 7 years old but had been there only twelve months, in which time his mother had not seen him, and when his father introduced him to her at breakfast she thought him so much altered that she would not be persuaded that he was her own Child until she had open'd his shirt collar and discovered a mark by which she could not be deceived, and as soon as she was satisfied she fell on the child's neck and was sometime unable to speak, at last she burst into tears and cried out it is my own Child! and immediately recovering from her surprise she wish'd her Husband and those who advised him to send the Child there all at the Devil for they had made the handsomest child in the world so plain and ordinary that she did not know him: this Tragi-comic Scene being over we left our company to see what was worthy our notice in the Town.

The first place that took our attention was a large Church near our Hotel dedicated to St. James, we went into it and were surprised with the richness of the Altars and the vast number of fine pictures; that of the high Altar represents the Martyrdom of St. James¹. the Altar itself is all marble with wreathed Columns; and is a good design well executed. from this Church we went to the Cathedral of St. Donas where we saw high Mass performed the Ceremony was very solemn and the musick extremely Grand.

This Church² was first founded by Baldwin surnamed Iron Arm Earl of Flanders about the year 865. Whether any part of the fabrick is of that age may be doubted but it is probable that the transepts & all the Eastern parts beyond it were built in the tenth Centurie but the west end seems of later date (though not modern) which may account for the crookedness of

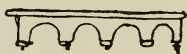
¹ The picture at the High Altar now is the Adoration of the Magi by I. van Bockhorst. The Martyrdom of St James and many of the others have perished.


² This Church was swept completely away at the revolution in 1800. A picture of it remains in one of the smaller rooms of the Hotel de Ville. St Saviour's is now the Cathedral.



Bay adjoining Apse in Cathedral of St Donas.

the Naife. there is a corbil table which runs round the upper & lower ailes on the out side of the East part which shews it is antient and is of this sort

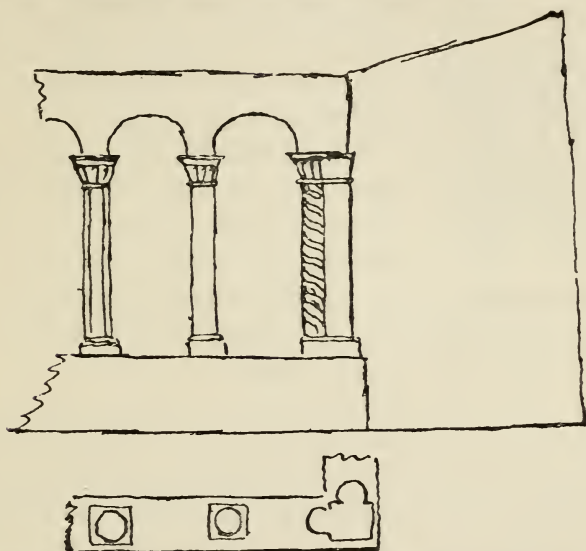


from the west end of the Church there are 4 pointed arches with high pillars at the intersection of the Transept there are 4 semicircular arches on square pillars with small shafts. beyond the Transept the organ takes up one single division of three tier Arches the lowest is pointed, the next semicircular divided into two, above are two niches the backs are circular between the Organ & Altar there are three divisions of two arches as in the sketch above, the upper tier has a large window between two niches, the arch of the window is semicircular and filled with modern tracery but what they were originally, does not appear. The East end of the Church is semicircular, with the ailes run^g round behind the Altar, & several Chapels which open into it. the arches in the round part are high and pointed the windows above have round arches the whole church is vaulted with a semicircular vault & cross ribbs moulded thus  the double arches are plane, and the ribbs which spring from the pillars of the Tribuna and forme a halfe dome abutt against a semicircle in the center. the transept projects no farther than the side Ailes having only one arch on each side. There is one thing remarkable in this Church, if a line is drawn through the center of the Choir it will cutt through the South west angle of the naife.

On the north side of this Church there is a very large and antient Cloister and in it an Altar, the sides of this cloister next the aria are formed of small narrow arches with little pillars, some round and some octangular standing on a wall about 4^f high—the roof is wood covered with Lead.

The principal Altar in this Church is of marble and well

executed there are three pictures occasionally placed on the Altar—one represents the adoration of the Magi, another the



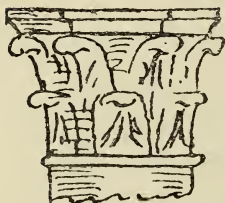
The Cloister on the North side of the Cathedral at Bruges.

Resurrection of our Lord and in the third are the angels and fathers of the old and new Testament in adoration before the holy sacrament besides these above the stalls in the Choir there are 8 large pictures representing different passages of scripture relating to the Life of our Saviour.

The Church of S^t Saviour is a good Gothic building and very spacious the screen which separates the naife from the Choir is a fine piece of Architecture entirely of marble, in the upper part of the front is a very fine figure of God the Father surrounded with clouds cut out of one block of white marble finely executed. there are a great many fine Altars in this Church with many fine pictures that of the high Altar is a Resurrection finely painted in the manner of Van Dike¹.

¹ There are still many fine pictures, but that over the High Altar was painted by John Jansens.

*The Church of S^t Walburge*¹ is an antient building in which there is nothing remarkable but the pillars which are all cylendrical and the Capitals have two tier of leaves in imitation of the Corinthian and the pillars not much out of proportion the arches they support are pointed.



*In the Church of the Dominicans*² we find the same sort of Capitals many of which have been alterd in the forme of the Dorick & some in the Ionick. this

Church was founded in the year 1233 the principal Altar in this Church is of marble the picture which is a good one represents the adoration of the Magi.

Our time from breakfast until dinner was taken up in visiting a great number of Churches, in which the devotion of the people was not less striking, than the richness of the Altars, about which the quantity of Gold, silver and fine marbles are astonishing, and the painting & statuary beyond description. we dined about two o'clock with Mr & Mrs Frere their son and another little boy from England who is at the same college for Education, we made as short a dinner as we could, and making the best apology we were able for leaving our Company so soon, we set out again to visit as many Churches & monastries as we could, The first we called at was an English Nunery of penitents formerly of Nieuport, but as their Vespers was not begun, we went from there to the *English Nunery of S^t Augustine*, here we attended Vespers and were entertained with the singing and musick of the Nuns who form'd a small band among themselves, one playing the organ, another the volincello & others violins, while one stood by with a light cane (at the end of which was a bunch of white ribbon) beating time.

¹ The present Church of S. Walburge is a 17th century building, and bears no resemblance to Mr Essex's description.

² There is no Church now answering to this description.

Their Church is a modern building of a good designe, in the center is a Dome well lighted, the Altar was brought from Rome & is made of marble and jasper, but the designe is rather heavy, the nuns Choir which faces the Altar is inclosed with a handsom iron Grating, above it is a Gallery for the boarders, with a neat Iron raleing in the front of it.

After the service was over we enquired for Mr^s Hudlestone, Aunt to a Gentleman of that name near Cambridge, and were desired to walk into a parlour where having waited about a Quarter of an hour the Curtain behind the Grate was drawn back and discover'd two Ladies dressed in white Cloth (the habit of their Order) and black Veils which hid great part of their faces, one was an elderly Lady, the other appeared to be about 30 years of age.

After acquainting them from whence we came and answering such questions as they ask'd relating to the family in Cambridgeshire Mr^s H asked us to drink tea or coffee but as our time was short we excused our selves, but accepted of a glass of wine and piece of Cake, and took leave of these Ladies to return to *the Nunery of English penitents*, but being too late for their Vespers; we went into their Chapel which is new and very neat though small, the Altar is an Elegant designe, executed in wood painted, the Decorations above the Table and the frontal 7^f long and 2½^f high are solid silver, finely chased with the Arms of a Lady whose name is Seymour who gave these ornaments and a new Organ. on one side of this chapel is a small monument on which is an Urne contain^g the hearts of a Duke & Dutchess of Norfolk, Here one of the lay-sisters very civily shew us all the curiosities containd in the Sacristary: The habit of the nuns is blue Cloth with white vails.—from this nunery we went to *the Church of the Jesuits*, Here is a good picture at the high Altar representing Jesus Christ recieveing his Mother into heaven.

The *Church belonging to the Hospital of Black Sisters* is an

Antient building—at the altar is a good picture it represents the Crucifixion with Virgin Mary, Mary Magdalen & S^t Jn^o. These nuns are habited in black with a white head dress of a peculiar form. they are employed in taking care of the sick in the Hospital of S^t Jn^o very near them.

Bruges is surrounded with deep ditches & strong walls fortified with Towers. the form of it is Eliptical there runs through't several streems over which are a great number of Bridges, The streets are regular but not all streight for some of them follow the course of the out works. *The Great Market place* lays on the side of a hill which risese with an easey assent well paved and neatly kept: on one side is a large Gothic building with a high Tower built with brick, the stile is antient haveing circular intersect^s Arches in this tower there is a very harmonious set of Chimes: on another side of this square is a fine Gothic building of Great extent, which was built¹ for a public warehouse where the merchants deposit their goods, we were told that it is built over a cannal in such a manner that large vessels can pass under it, and take in their lading or discharge it. In a large sq^{re} opposite the Cathedral is *the Town house this is a beautiful Gothic building* of the richest stile adorned with a Great number of rich tabernacles in which are placed the Statues of the antient Counts & Countesses of Flanders it was began in 1376. near the Town house is another build of rich Gothic Archit^{re} called the Chapel of S^t Basle. in this square is the Bishops pallace and other publick buildings. There are many Large Gothic houses in this Town ornamented with Tabernacles and Statues & other ornaments which were built by the merchants of other nations when the trade of this place was in a flourishing state.

¹ This building perished in 1793, but a picture of it may be seen in one of the smaller rooms of the Hotel de Ville.

August 23.

We got up this morning pritty early and breakfasted as soon as we could, intending to go with the Barge to Ghent. in our way to the head of the Cannal we stopt *at the Church of Notre-Dame* on purpose to see a famous piece of Sculpture the work of Michel Angelo Buona-Roti, it is a figure of the Virgin Mary sitting, with the Child Jesus standing between her knees, it is an admirable piece of workmanship, and the finest piece of Sculpture in this Country. (it is said that L^d Orford offered 30000 florins for it.)

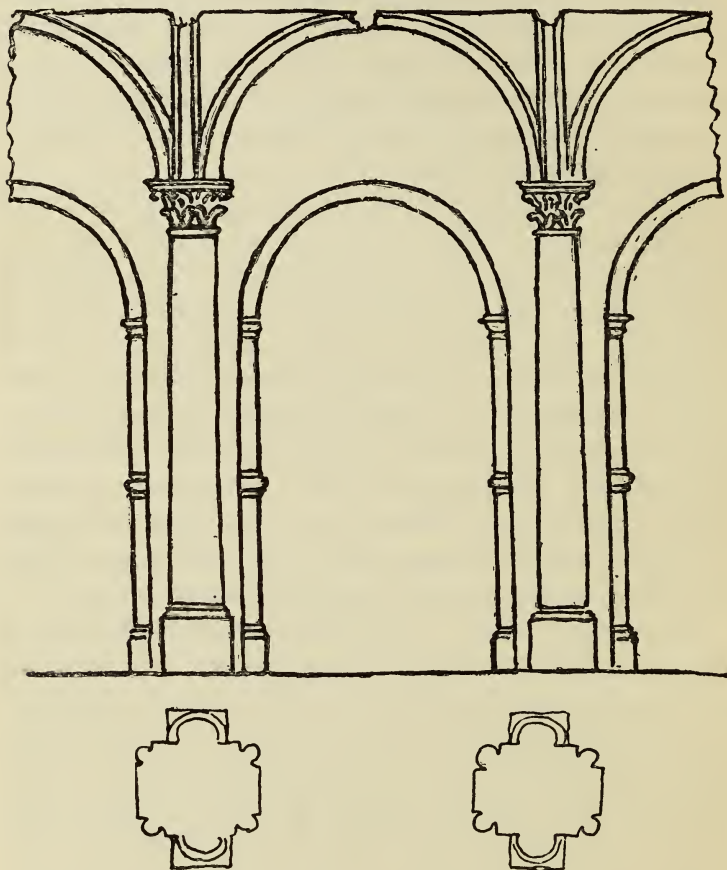
before the high altar in this Church there are two beautiful Monuments¹ of Black marble ornamented with many coats of arms enamel'd on brass. on the southern lays a fine figure of brass finely Gilt represent^s Charles the Bold; Duke of Burgundy, he is dress'd in a Coat of Mail and over it a Robe with a Collar of the Order of the Golden Fleece on his head is a Radiated Crown and at his feet is a Lyon couchant... (this monument was made in 1550) The other is for Maria his Daughter and Heiress who died in 1482, on it is her Effigies dress'd in the habit of the times, these monuments are kept covered with cases and are so well preserved that they appear as if they had been made but a year or two.

This Church is a very antient Gothic building founded in the year 1091, and notwithstanding it appears to have undergone many changes in different parts of it there is enough left to shew the original form of it, and though some of the arches are now pointed it is plain to be seen that they were at first all round the arches are supported by sq^e. piers against which are fixt halfe round pillars from the Caps of which the ribs of the vaulting spring, those which are next the ailes have Corinthian Capitals² and the shafts very well diminished, and

¹ Now removed to a Chapel on the South side.

² The Corinthian capitals are really Romanesque.

of a tolerable good proportion : there can be no doubt as to its being the original Church and as it is a very remarkable specimen of the Stile of building used in that age I made a slight sketch of one arch with the pillars as they appear next the ailes.



it is common to pile up the skulls (which are dug out of the burial places) round a large Crucifix in the Church Yard, but to prevent any Idolitrous use being made of them the following

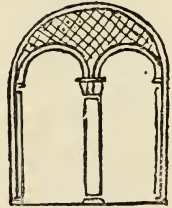
inscription¹ is frequently wrote under them—as in the Great Church at Ostend

Effigiem Domini Christi pronus honora!
at non Effigiem, sed quem demonstrat adora!

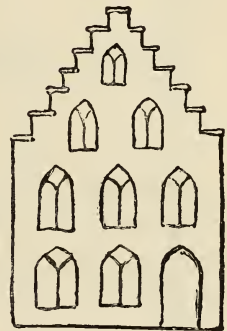
Translated

Christ's image to respect, do thou consent!
To worship Him (not it) be thou intent.

Most of the Churches and Houses in this City are built with bricks, and we find here every Stile of Gothic Architecture in that material we find the circular intersecting arches and small pillars in the Great Tower in the market place and there are several houses which have round arches and windows divided with little pillars.



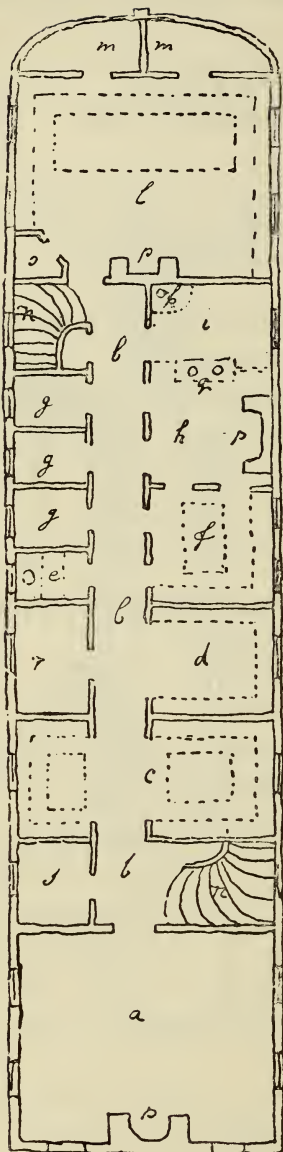
Some have pointed Arches and others with all the variety of tracery found in different Ages on many there are dates of the 15th & 16th Cent^y. the fronts of the Houses in general are finished with a Gable rising in steps like the section of an Egyptian pyramid and the windows decrease in number as they rise.



We went on board the Barge² and set off for Ghent about 9 o'clock, the morning being fine & the company all on deck, I took the opportunity of making a sketch of it as near as I could without being particular in the measures of it.

¹ No remains of this exist.

² No Barges of course run now.



a) The States room hung with Damask

b. b. b) passage from end to end

c) a common room with 2 tables, open to y^e passage

d) another common room with benches only

e) a privy

f) a common room open to y^e Kitchen on one side & to y^e passage on the other

g. g) Store rooms & Larder &c

h) the Kitchen 7^f Sq^{re}.

i) the scullery

k) the pump & sink

l) the best room for passengers 11 feet wide 13^f long

m. m) Beds & cubbards

n. n) Stairs

o) a beaufet

p. p. p) Chimnies

q) Stoves in the Kitchen

The whole length of the Barge is about 52 feet the Cabins are all neatly fitted up & the windows with Slid^g sashes the Deck is very pleasant in Summ^r or fine weather and over the States room is raised and Covered with an awning which keeps off the Sun or rain from those who like to sit there. it being 30

miles from Bruges to Ghent we dined in the Barge and had an Elegant dinner provided for only twelve people, who dine together in the best room. our dinner consisted of 2 hot courses. 5 dishes each and a Desert of fruite & biskets. for the

first course

Beef Boiled

Peas stewed

Soupe

French beans stewed

Herrings pickled on Greens.

Sec^d. Course

Mutton Roasted

Veal

Fowls

Soals

Veal stewed.

Desert

Apricots — Plumbs

Pears

biskits — Crumplins

filberts

Butter Cheese

This dinner was dressed in the Barge and served in as neat and elegant a manner as it could be in the best London Tavern, and at far less expence being no more than fifteen pence each person without the extra charge of bread beer &c., so commonly charged by the Inn keepers in England. the charge of each person for his passage is the same as the dinner, so that the whole expence of a Journey from Bruges to Ghent which is about 30 miles does not exceed two shillings & sixpence. The day being very fine it was pleasant Traveling along this fine Canal which for several miles is planted on both sides with tall

trees, behind which we had the pleasing prospects of neat villages & Farm houses, with meadows of the most beautifull verdure coverd with Catle, and Fields well stockd with corn, some stand^g in shocks and others ready to cutt down, These beautifull Cannals are not only advantagious to the Trade & Commerce of the Country but for Agriculture, by these they drain the Country which being a large level was subject to inundations, and when the seasons are dry they water their meadows by means of sluces, the water in the cannals being often higher than the ground on either side of them. and is kept up by a number of well constructed locks for y^e Convenience of Navigation & for the Convenience of the Villages laying on both sides of these Cannals there are a Great many bridges, over which Carriages can pass from one side to the other, these Bridges are extreemly well built & so well contrived that a boy can turn them with ease, when a vessel wants to pass by them.

We arrived at Ghent about halfe an hour after five in the evening, but the place we intended to Lodge at being at some distance from the place where we landed we took a Coach which carried us and our baggage to the Hotel de S^t Sebastian, but were stopt at the Gate by the Custom house officers to examine our baggage and by the Guard to give in our names to be sent to the Governor. The *Hotel de S^t Sebastian* is an Elegant large house built originaly for some Gentleman of fortune and is situated in a large square well planted with trees between which are pleasant walks in this square are two high poles at which the members of the Society of S^t Sebastian shot with bows and arrows at little wooden birds fixt on the top of them.

When we had chose our rooms and drank coffee we ordered our supper and took a walk into the City. and when we returned found our table sett out in a genteel manner, our supper consisted of 2 hot courses of five dishes each and after

it a Desert of fruit and biskits with ice cream and our wine was served in Ice. our lodging was a piece with our supper having exelent beds fine clean sheets and everything answerable to them, but in this as in all other places where we baited, we eat drank and slept in the same room.

August 24th.

We rose this morning at 6 o'clock and got our breakfast as soon as possible, having many things to see, but before we set out engaged a man to conduct us to the places most worthy our notice.

The first place we viseted was the *Church of the Jesuits*¹ in this Church there are several fine Altars, and at most of them a good picture. At the high Altar is a fine picture representing the martyrdom of St Lievin on one side of this Church is a fine Chapel dedicated to the Virgin Mary which with a rich Altar is entirely of fine marble, at the top of the Altar is represented the three persons of the Trinity surrounded with Angels in Glory, and on each side is a fine picture the Adoration of the Shepherds in one, and of the Magi in the other.

The Altar on the right hand of the high Altar is of Marble the Coll^m are Composite, at the top is a fine Statue of St Ignatius & St Peter and St Paul over the Doors, of white marble the table is marble and in front of it there are 7 reliques inclosed in Compartments of brass Gilt. The High Altar is very magnificent it is all marble black white and brown and of the Composite order. over the picture is a large Shrine of Silver and in the front of y^e table is inserted a relique. the organ is at the west end of the Church.

The Chapel of the Virgin is of black and white marble on the top of the Altar is a figure of the Virgin on one side

¹ Now destroyed. The present Church of the Jesuits bears no resemblance to this description.

S^t Joseph, S^t Ann on the other, the light is thrown on these figurs by a window over the Arch at the entrance, which is not seen but *produces a fine effect*. the whole Church is paved with marble.

We next visited a *Convent of Black Sisters*, this a prity neat Hospital for the sick who are attended by these sisters, the appartments are very neat, every room being furnished with a good bed and a little Oratory on which is a Crucifix with many other conveniences. here is a neat Cloister and a small Church modern built, at the altar is a fine picture representing the Virgin Mary and the Child Jesus at her knees, with several other figurs. one of the sisters shew us the furniture of the Altar which is very handsom. from hence we went to the *parish Church of S^t Michael*¹ this Church is very large and of antient stile of Architecture, the pillars are round and lofty but not Corinthian above the arches there are windows with a ballustrade which seems more modern than the Church. The whole is built in the form of a Cross the naif contain^g five Arches the Choir and transepts three, the end being terminated in halfe poligon of five sides, the Ailes run quite round and open into several Chapels answering to the Arches of the Church. in every Chapel there is an Altar richly ornamented and most of them are of fine marbles, and all have pictures, some of which are remarkably fine. The Organ is placed in the South Transept and the Choir being open to the view of the Church the High Altar appears at the first entrance and has a fine effect. the whole Church is vaulted.

From the Church of S^t Michael we went to the Church of the Alexiens, the principal Altar in this Church is of black and white marble, but the picturs are few and not any Capital.

The Church of S^t Nicholas. here is a handsom Altar of

¹ Excepting that many of the altars have been removed, this describes the Church very well.

wood imitation marble, with a good picture representing the consecration of S^t Nicholas. in this Church we were shew a picture in memory of Oliver Minjau and his wife who together had 31 children 21 boys & 10 girls, who all died within the space of one month in the year 1526¹.

This Church is antient but has been spoiled by altering the form of the pillars and Capitals with stucco.

The Parish Church of S^t James is of very antient Architecture, the pillars of the naif are short & round, the Arches are pointed, the Capitals are now Dorick but it is probable they have all been altered. at the west end there are two Towers with windows divided by pillars and round arches².

The organ is placed in a Chap^l on the north side of the Altar but does not appear, in this Church we heard a solemn piece of musick performed at a Mass for some person deceas'd.

*The Monastery of S^t Baudeloo*³. here is a fine large Church, but the Altars are not of the best stile, most of them particularly the high Altar is of wood in imitation of Marble there is a good picture on the north side of the Altar representing the Virgin & Child who is standing on a Globe surrounded with Angels. on the north side of the Church is a handsom Cloister with several picturs in it, particularly a large one at the south end of the east side containing the portraits of the Religious of this Convent. When we came into this Cloister the Monks were at supper in the Refectory and obligingly hastend out that we might view it only one being left who had not finish't his mess. this room is neat on each side there are tables for the Monks and on the side opposite the windows is a pulpit. & at the

¹ Both these pictures remain.

² The plaster work is now being removed, and the capitals though much hacked shew their original early pointed form.

³ The Church is now used as the Library of the University, and the Botanic Garden occupies the site of the monastery.

upper end a table for the Abbot who eats by himselfe. behind the east side of the Cloister is a large Garden in which 6 or 7 of the principal Monks have each a small piece of Ground fenced in, and a summer house 10 or 12 feet square some of which are neatly fitted up and their little gardens kept in nice order.

Aug^t 25th

Geting up pritty soon this morning we accidentally went into *the Church of the Recollets*¹ before breakfast and were struck with the fine appearance of the Church which with the high Altar was illuminated with a vast number of wax tapers and the priests in rich habits Celebrating high Mass which being ended the monks came out of their Choir which is behind the high Altar at the doors right & left and walked in procession through the Church and round the Cloister, they were preceeded by a boy ring^g a Bell. after whome followed a Crucifix carried by a monk on each side a boy with a wax taper then followed several monks 2 & 2 Chanting: after them follow'd the priest carrying the Host in an elegant pix of silver Gilt on each side of him were 3 monks carrying wax tapers, after them came 2 boys carrying the incence pot & cencer and these were followd by the rest of the monks two and two & after them the whole congregation singing. in one angle of the Cloister was an Altar on which they elevated the Host and gave the Benediction & then continued their procession round and return'd into the Church singing until the priest came to the high Altar and there placing the Host in the Tabernacle the monks divided and went into the Choir at the doors they came out, where they concluded the Cerimony with musick and Chanting. there are several fine pictures in this Church particularly one at the high Altar painted by Rubens.

The Hotel-de-ville is a large and antient Building it has two

¹ Now destroyed. The present Church of the Recollets is modern and does not answer to this description.

fronts one of which is of very rich Gothick Architecture began in 1481 the other more modern having $\frac{3}{4}$ of Coll^{ms} in 3 orders Doric Ionic & Composite. in this building there are several large Halls some intended for grand entertainments others for buisness here is likewise a prity Chapel, and a fine old Gothic staircase. and in all the appartments there are some fine picturs worth seeing.

*The Béguines*¹—a particular sort of Nuns who were a black habit & on their heads white veils folded like Napkins which they spread over them when they go to Church, they are not confined like those in other Convents but may leave it when they please and marry when they can, there are about 600 of these sisters who live in separte dwellings which forme several streets in the midst of which is a large Church in which they attend service and make a pleasing appearance when alltogether with their white vails spread over their heads & shoulders.

The Church² is antient but on the outside has been cased with brick and altered. the pillars are Corinthian Gothic well proportioned, most of the arches are pointed and the vaulting is with Cross ribs and in the East part of the ailes there are round Arches.

*In the Church of the Annonciades*³ there is a good picture of Van-Dyck representing the Annunciation but the Church has nothing singular in the building.

The Cathedral of S^t. Bavon is a large & fine Gothic Building and of a good proportion, it is built in form of a Cross with 3 fine Ailes, and Chapels, which continue round the high Altar. The Choir is open to the Nave from which we assended to it up Eleven steps of black marble and the Chapel behind it is

¹ A completely new Beguinage has been built on the other side of the town. The old one remains, and the buildings have been turned into private houses. It seems strange to see some of the larger houses used for estaminets.

² The Church has been well restored.

³ Now destroyed.

8 steps higher, the whole inclosure of the Choir is marble at the backs of the stalls are pillasters of white marble the Capitals Composite the pannels between are of Crimson Damask in Gilt frames¹, before the high Altar are 4 Candlesticks² of brass finely wrote. ten feet high on them are the Arms of England, they were given by In^o. of Gant to the Church of S^t Paul London & brought from thence at the reformation.

On the north side of the high Altar which is of Marble and a Grand designe, is a fine Monument of Bishop Triest with three fine figurs in marble. All the Chapels round this Church are inclosed with marble ballustrades, or of Brass Gilt. the Bishop's Chapel is inclosed with a Screen of marble and doors of fine brass Gilt (made in 1683) the Altar is also of marble & the vault is handsomly painted.

Under the Choir of this Church there is a fine large Crypt which appears very antient and is most likely the foundation of the antient Church which was built about the year 941. but the present Church appears more modern.

*The Abby of S^t Peter*³. The Refectory of this Abby is a fine room about 130^f long & 34^f wide. the whole is waincoted as high as the bottom of the windows in a handsom manner, painted with a bright olive and the ornaments Gilt; between the windows there are Corinthian pillasters, and on the side opposite to the windows there are 10 pannels between the pillasters, every pannel contain^s a fine picture. The floor is black & white marble laid in a large figure. The tables are set upon a boarded floor on each side raised a step above the marble, (on each side there are 3 tables).

¹ These must have been temporary covers for monochrome paintings were placed in the gilt frames in 1774.

² The candlesticks still remain, but are not early enough to have been given by John of Gaunt. They were purchased by Bishop Triest during the Protectorate and placed in their present position in 1669.

³ Now a caserne. The Church remains and answers the description fairly, but the silver Tabernacle has disappeared, and the oak stalls no longer exist.

The table at the upper end is raised a step higher than the rest, and at the back of it above the wains^t there are three fine picturs, that in the midle represents the marriage in Cana. the Cieling is a Gothic Arch finely painted. at the end of the Refectory is a neat Kitchen ab^t 34^{Ft}. Sqⁿ. it is an elegant room paved with black marble the Cieling is vaulted with an Elip-tical vault neatly ornamented & Groined, there are two large fire places for Cooking: over one is a picture of Martha and Mary over the other S^t Laurence Patron of the Cooks. in this Kitchen they imploy four Cooks who dress all the Victuals for y^e monks, but notwithstanding it is so much used, it is as clean & neat as the Kitchen of a private family.

The Church belonging to this Abby is a modern building of the Corinthian Order in the midle is a Dome greatly orna-mented with Stucco, in the pendentifs are represented the four Evangelists well executed. The screen which seperates the Choir from the naif is of fine marble the coll^{ms} of the Ionick order. The Altar is raised three steps above the floor of the Choir and stands insualate: the Tomb or table of the Altar is about 18^f long & 3½ feet high in forme of a sarcophagus finely ornamented with foliage &c. on the top of it is a beautifull tabernacle in forme of a round Temple with Coll^{ms} of the Corinthian order. and finished with a Dome richly ornamented on the top of which is a fine Crucifix. the whole altar is about eighteen feet high to the top of the Cross and entirely of solid silver finely ornamented with reliefs finished in the highest manner, and the Ground finely Gilt. on each side of the Tabernacle are three fine silver candlesticks 4^f high, below are 3 more about two feet high standing on the table or tomb of the Altar against the pillars of the Choir round this Altar are placed four fine statues of marble represent^s the cardinal virtues, and against the pillars of the naife are statues of stone well executed.

The Iron gates which inclose the Choir are elegantly

designed & finely executed. The Stalls are of oak richly carved.

The side ailes are terminated with fine Altars of marble, and on the sides are ten beautiful pieces of fine tapestry containing the History of S^t Peter & S^t Paul inclosed in large cases finely painted.

The Library is a noble room finely wainscoted with oak the shelves against the walls are richly ornamented with fine Carving, the pannels above the Classes are finely painted in imitation of antique bas-reliefs & the Colour of the wood so well matchd that it is not easy to distinguish it from real carving (these were painted by Gueraerts of Antwerp) & the Cieling is finely painted by Simons of Brussels. the entrance is at one end by a large sash door, above it is a compound open pediment supported by Ionic Collums in niches, above them are Groups of boys bearing the Cross & instruments of the Crucifixion, opposite the entrance is a large Glass in a door-case like the other it is 7^f wide & 15^f high made of three pieces.

The books are all handsomly bound & ranged in order and may be about 5 or 6 thousand vol^{ms} or more. The Cloisters are very neat and well paved with black & white marble.

The Abbots Appartments consist of many Grand rooms elegantly fitted up and ornamented with paintings Carving & Gilding. The Cabinet contains many fine pictures.

The Chapel is a neat little oratory the Altar is neat, on it is a fine Crucifix of Ivory. In one apartment there are two figures of needle work on crimson velvet one of S^t Peter the other S^t Paul finely done, the frames are carved with fish shells &c in the manner of Gibbons, in this room is a model of the whole Abby as intended to be built. The room in which the Abbot receives his visitors is hung with fine Brussels Tapestry & the Chairs of the Gobelins, in fine carved frames. Near the Abby of S^t Peter is a large Church called *Notre Dame*¹. it is

¹ No longer existing.

built in forme of a Cross. from the west end to the transept are seven Arches, in the Choir four, with five narrow Arches in the round at y^e East end the pillars in the Naife are round, those of the Choir are round with 4 halfe round pillars fixt to them. the Capitals are Corinthian Gothic.

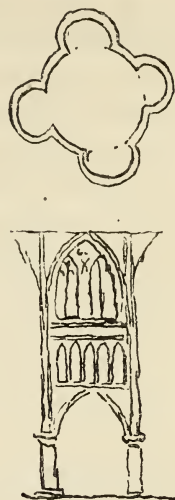
The Arches are some of them round, others pointed, above the first Arches is a passage open towards the Church with montans and pointed Arches. and over them large windows with tracery, the whole is vaulted with cross vaulting and moulded ribbs.

N.B. as this Church seems to have been much altered it is difficult to judge of its age there being a mixture of several Stiles of Architecture of different ages.

In the naife of this Church at the intersection of the transept, was an Altar of scenary erected to commemorate the Dedication of the Church on the 15th of August, before it was placed a figure of the Virgin Mary. On an urn of silver gilt over which was a Baldachin of silver adorned with Grapes and hung round with ornaments of Gold and precious stones. The Organ is at the west end of this Church.

The Carthusians have a monastery¹ which we were desirous of seeing being the strictest order of monks. They have a neat Chapel with an Altar of wood painted like marble but no picturs worthy notice. on one side of the Church they have a large Cloister neatly kept, round which are built the cells or apartments of the monks whose doors open into it; and by the side of every door a little window at which they recieve their dinner every day except Sunday when they dine together in the Refectory, They must not go out of their cells, except to Church with-

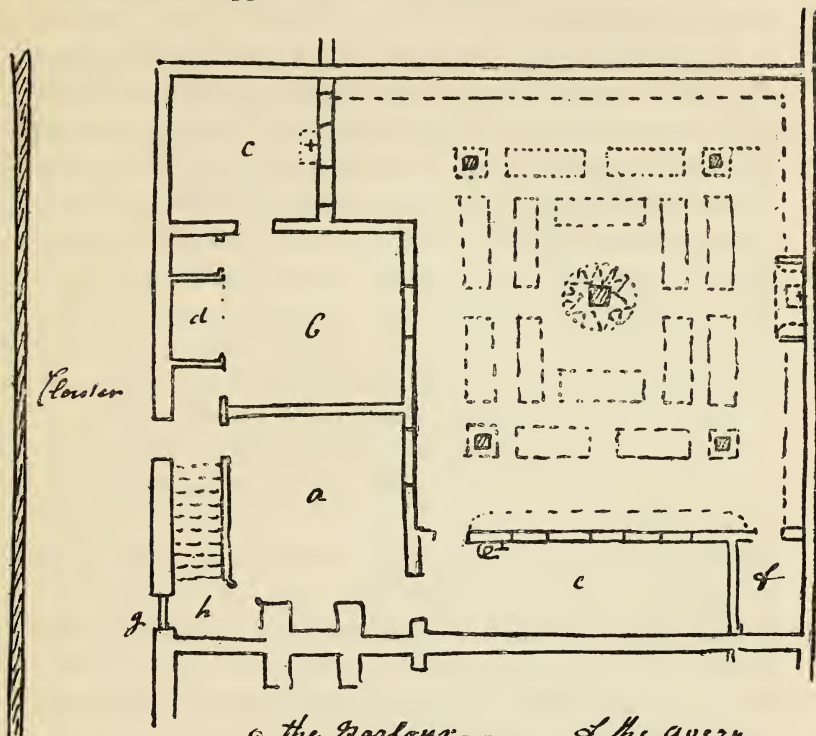
¹ No longer existing.



out leave of the Superior, they must not speak to any person even their own brother without leave, their beds are Straw coverd with Coarse cloth their cloathing is hair cloth, with a Cowle and cloak of coarse cloth. We could not see their cells without leave being given for one of the Monks to speak and shew us his appartment, we therefore sent a messenger to the superior for his permission, which being granted we were admitted into one of them. It consisted of a neat parlour a bed-room, a study a working room & a prity Garden and a loft for wood and other conveniences the parlour was neatly paperd and furnished, on one side of the Chimney was a closet where he receives his Victules, on a Dresser was spread a Clean napkin. his bed room was neat and prity and his straw bed in a recess on one side with a little closet adjoining. next to the bed-room was his study in which were two windows & between them an oratory and Crucifix, on one side was a book case well filled with books. On the side of the garden adjoining to the parlour was a long room in which is a pump, & a bench with various tools for Carving, beyond that a little Aviary. The Garden was very regularly laid out in beds borderd with box cut very neat; in the midle was a pedestal with an urn, at the 4 corners four small figurs on pedestals, on the side fronting the Cell was a coverd seat with a little table between two benches, over the table was a Crucifix, the walls are planted with fruite trees, and the borders with flowers, the whole very neat and well kept. The Monk who lives in these appartments seem'd greatly pleased with the notice we took of them and very civily shew us whatever we desired to see I made a little plan of them with which he was pleased on comparing it with the spot.

The Superior being informed that we came from England desired we might be asked if we had a plan or map of London but we were sorry it was not in our power to oblige him with one.

Plan of the Apartments of one of the Carthusian Monks.



a the Parlour - - -
b bed room
c Study
d the bed
e the work room

f the pantry
g the door to put in
the victuals

Having a Seal with the Head of the present Pope we borrowed a candle of the monk and left 3 impressions in wax, with which he was greatly pleased we thanked him for his Civility and took our leave of him and departed.

In our way from the Carthusians we lookt into the Butcher's market. This is a large building about 250^f long and is divided into two walks with shambls on both sides of them, well stock'd with meat of all kinds cutt in small pieces & hung on hooks at the end of one of these walks is a very prity Chapel

with an Altar neatly filled up, at this chapel service is performed once a day.

The Church of the Dominicans¹ is a large building about 48^f wide it is built without pillars but has Chapels on both sides which serve for buttresses and are all open to the naif. The roof is timber but tyed in with iron bars which go from side to side there are 7 Chapels on each side but the decorations are very indifferent and there are few good picturs in it while we were at Ghent we had an opportunity of seeing about 600 of the Queen's infantry reviewed in a large plane at a distance from the City they are all dress'd in white uniforme which they keep extreemly clean and their arms in good order they seemed to performe their exercise very well but fired very irregular.

There are many handsom houses in Ghent built in the French taste, but the houses in General are in much the same stile as at Bruges.

They reccon about 300 bridges in this place most of which are made to turn that vessels may pass them. Here is a Theater near our Hotel but it is seldom used but in the winter season, it is not very large nor very handsom it was built for a Oppera house. Ghent was taken by the Duke of Marlborough in y^e y^r 1708 after a six days siege.

Thursday Aug^t. 26th.

We left Ghent this morning about 7 o'clock in a miserable equipage called a Carrosse (in English a Coach) being an open Chaise with two seats, to which was fixt a head with a buckram cover and curtains which could not keep out a little shour of rain. to this machine four miserable horses were tied with cart ropes, and dragg'd us to Antwerp, traveling at the rate of three miles an hour through a heavey sandy road and baiting our horses every six miles. about 18 miles from Ghent we stopt to dinner, but as we did not expect any good accommodations

¹ No longer existing.

on the road we provided ourselves with a couple of cold fowls roasted and some bread, we found however better accommodations than we expected and were very well satisfied, the name of the place is Westminster.—The Country on both sides this road is very well cultivated in every part of it, all the villages are neat and clean, the Farm houses very well built, and the meanest cottage shews the cleanliness of its inhabitants in this road we see none of those miserable objects which are found in every country village in England, the poor are all employed from the oldest to the youngest in some business of Husbandry, or other usefull arts, and every one looks clean and healthy some indeed wear wooden shoes, and many have neither shoes nor stockings, but they have good cloaths and clean linnen, and seem well fed. At every cross way, or most frequented place in the road, we see little oratories or Chapels, at which we frequently saw travelers on their knees, for neither man, woman, or child, will pass them without saying a prayer, or paying some mark of respect, even the driver of our carriage observed them as he past, by pulling off his hat. The English who boast of professing the most pure and refined part of Religion, are apt to condemn these people for their superstition and pity their ignorance but, if they constantly attend those ceremonies which they have been taught is their duty to observe, they deserve our respect much more than those who profess to know a better religion but practice none at all, the difference between the common people in England, & this Country, is in reality this, in France their ignorance leads them to superstition, in England their ignorance leads them, either to enthusiasm or a total disregard of all religious Duties.

Roberies are seldom committed on these roads in the day, though they are sometimes in the night and we saw by the road side a Gallows support'd by 3 stone pillars, on which a poor wretch was hanging. He was executed for robing on that

road, at 19 years of age, and had been a robber from y^e age of 7, by the side of the Gallows was a wheel to expose those who should be guilty of murther, but these roads are so safe in the day, that a Child might travil with a purse of Gold and not be robbed of it. after dinner we continued our journey, and after baiting once arrived in a little outwork on the side of the River Scheild opposite the City of Antwerp, from which there is a fine prospect of it, here we left our Carriage and ferried over the River which is about the breadth of the Thames at Lambeth, but much deeper—we landed at Antwerp about 6 o'clock, but were obliged to waite some time in the Street 'till a Coach could be got to carry us and our baggage to the Hotel where we were to Lodge. which was not very agreeable, for being Foreigners the Strange appearance of our habits drew together a great number of Children about us. at last we were carried to *the Hotel Laboureur* in the *Place de Mer* which is a very good House but inferior to that we left at Ghent. the place in which it is situated is very spacious of great length and width, and finely paved, the houses about it are in general well built, some of them very grand, but in general in the Stile peculiar to this country, many of them gothic, but as they have no outside shutters to any of their windows, all the windows on the Ground floor have strong iron gates before them which makes every house look like a prison, We chose a room upstairs with three windows which lookd into the place, from which we had a view of a very large Crucifix of Brass Gilt 33 feet high; While we were standing at our windows the evening we arived we observed some hundreds of people who seemed to walk all one way, and when they came within a small distance of the Great Cross fell on their knees, sometimes we observed forty or fifty at a time prostrate on the pavement, and many well dress'd people among them, we observed the same in the morning & evening follow^g notwithstanding there had been rain which made the streets wet.

N.B. In order to prevent any Idolatrous abuse of these Crucifix's, the following latin inscription in large Characters is here and there engrav'd upon them

Effigiem Christi dum pronus honora,
At non effigiem, sed quem demonstrat adora

Christ's image to respect whilst thou consents
Adore it not—but Him it represents.

Friday Aug^t. 27.

Antwerp being a large Place and the places we intended to visit at some distance from each other, we took a Coach for the day, & a man to conduct us, who carried us first to *the Church of the Augustins*. This Church is a modern Building with 3 ailes the pillars are Dorick with bases supporting seven arches—above which is the entablature and over that the windows of the naife the whole is a light aire designe but not well executed. The high Altar is raised as high as the top of the Naife and fills the whole end which is finished with a halfe dome and appears very grand all together, but the designe is not correct. there is a neat Cloister joining to this Church at one corner of which a little stage with scenes is erected for the use of the Students.

In the North Aile of this Church at the Altar of S^t Augustin is a very fine picture painted by Van Dyck, it represents S^t Augustin looking up towards Heaven where he beholds Jesus Christ surrounded with a multitude of Angels which with other figurs have a surprising effect. in a room adjoining to the Cloister is a small picture about 3½^f by 2 feet representing y^e Crucifixion of inexpressible beauty painted by the same master. there are many other picturs in this Church worth the notice of a Conisseur & particularly that of the High Altar painted by P. P. Rubens.

Our next visit was to the *Cathedral* or Church of Notre Dame. This is a very magnificent Gothic Building and allowed to surpass all other Churches in this Country. it is upwards of five hundred feet long two hundred & forty feet wide and three hundred & sixty feet high. The body of the Church has 7 ailes, extend^g from y^e Entrance 7 arches to the Transept in the Center of which rises a curious lantern contracted into an Octagon within the square, and rises three stories lessning one within the other, every story is lighted by eight windows, the Cieling and projection of every story is finely painted which alltogether has a fine effect. The Choir begins at the Great eastern Arch of the Tower, it has but three arches in length exclusive of the Tribuna in which there are 5. at the entrance into the Choir is a rood loft¹ supported by a fine Arcade with Colloms of various coloured marbles, and on one side of the south Transept a fine Organ, over the rood loft is a large Crucifix with the figurs of S^t John & S^t Mary, at the Entrance of the choir under the rood loft we have a fine view of the great Altar, which is a Grand designe executed in black and white marble, and stands at a distance from the walls of the Church. the picture at this altar was painted by Rubens and is allowed to be one of his best performances. it represents the Assumption of the Virgin Mary².

The end of the Church being a halfe poligon the Ailes with many fine Chapels are continued quite round, and in every Chapel there is a fine Altar of marble adorned with paintings done by the greatest Masters. In many of these Chapels there are Altars maintained by different Fraternities or Companies of Trade³ in the City, among these is a very fine Altar belonging

¹ Rood loft, crucifix and figures are all gone.

² Rubens' altar-piece is still *in situ*. The ancient altar has been destroyed and replaced by another.

³ The Fraternities no longer maintain these Altars. The picture of S. Matthew is lost, and the marble enclosure has perished, but the figures of children are placed at the back of the High Altar.

to the Wine Coopers dedicated to St Mathew. here is a fine picture representing the Marterdom of that Saint. beneath the picture is a fine bas-reliefe in white marble, with children turning the winepress an admirable piece of workmanship by Arnoud Quillin the enclosieur of the Altar is of white marble elegantly designed, with foliage intermixed with Children and Grapes finely executed. Next to this is a Chapel dedicated to St Michael on this Altar¹ are three very fine figures in white marble one of Gideon the other St Michael and on the top of the Altar an Angel of admirable workmanship on this Altar is a fine picture on which they shew a fly painted by a Blacksmith, who painted a fine picture at the Altar in the Chapel of the Circumsision which represents the Body of Jesus Christ taken down from the Cross accompanied by many other figurs.

This man being in Love with a painter's Daughter who disliked him on account of his trade, he turn'd painter and became so great a master of the Art, that the painter consented to his marrying his Daughter, his name was Quintin Metsys, his Monument with a long Epitaph, is placed on the outside against the low Tower of the Church². and the Iron work over the pump, opposite this Church is said to be forged by him when he exersis'd the Trade of a Smith. in the Chapel of the Circumsision there is a window on the left side of the Altar in which is a portrait of Henry y^e seventh of England in stain'd Glass. In the Chapel of the Holy Sacrament is a fine Altar of marble, the inclosure of fine white marble of excellent workmanship.

At the Altar of the Fuseliers is a beautifull picture of Rubens's representing the decent from the Cross³.

In the Chapel of the Furriers is a fine Altar with wreathed

¹ All these are gone. The picture is in the Museum.

² The ancient epitaph is in the Museum. A new one is placed on the Southern buttress of North or high tower.

³ Now in S. Transept.

Colloms of Marble a very good designe the picture represents S^t Catherine disputing with the Doctors¹.

The Chapel of the Virgin Mary² is very richly ornamented the Altar is of white marble with figurs and Bas-relievos finely executed by Arnoud Quillin on the south side is a Groupe of figurs representing the four Evangelists supporting the holy Virgin, the decorations and furniture of this Altar are all of silver and the figure of the Virgin is richly adorned.

*The portal at the west end*³ of this Church is built with marble of the Ionick order *and was built for* the Monument of Jean Malderus fifth Bishop of Antwerp.

There are three principal Gates to this Church with fine portals within of marble.

Over every pillar in the naife there is a fine Statue large as life⁴, and before every statue a high wax taper, the number of pillars are said to be 125.

Several of the windows in this Church have painted Glass and all of them were filled with fine tracery⁵ but now most of them are destroyed and only the upright montans left, but they are Glazed with very good Glass cutt in a variety of neat forms and curiously put together with narrow lead.

Some of the pillars in the naif are round & seem more antient than the other part of the Church⁶. The Tower is an admirable piece of masonry remarkably light and dilicate. they say it is 466 feet high including the Cross which is 15^f. the Dial of the Clock which is fixt about 300^f high is said to be 30^f diameter.

¹ Now in the Museum.

² The Chapel remains much the same, but the figures of the Evangelists are gone.

³ Now forms organ gallery.

⁴ The statues were destroyed in 1794.

⁵ The tracery has been renewed almost entirely, and a good deal of stained glass inserted.

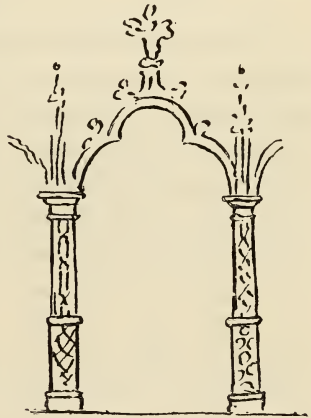
⁶ None of the columns are round. Essex must have had the columns of St Paul or St Jacques on his mind.

this Tower was 84 years in building and was finish'd in the year 1518. it stands at the North West Angle, another was intended at the south west to answer it but it never was completed.

There are two setts of very harmonious chimes which play on 60 Bells of various sizes.

To describe all the Curiosities in this Church would require a Volume and take up a great deal of time but I could only remark some of the most Curious. but must not forget a Curious Gothic pulpit very neatly cut and very light. they count it a greater curiosity for being as they say cut out of one solid piece of Oak, but that is not true it being made of many pieces and probably all out of one tree.

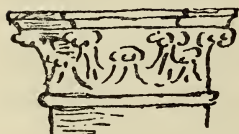
La Bourse or the Exchange¹ is a large Building built in the year 1531 for the use of the Merchants it is 194 feet long & 154 broad. there is an Arcade round it supported by 50 Colloms with Shafts variously ornamented. it has four Gates which open into as many streets above on one side is the Chamber of the East India company which once flourished in this City on the other side are the Appartments belonging to the accadamy of painting in which is a small theater and many fine picturs.



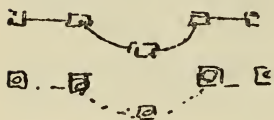
from this place we went to the parish Church of *S^t James*. this is a noble Gothic Building of three Spacious Ailes with chapels which turn round the East end, and a Transept with chapels on the east side, the Naife has 6 large arches, and the

¹ Burnt in 1858 and a new one built soon after on much the same plan.

Choir 4 in the round part¹ 3 the whole Church is vaulted with Cross ribs, the Chapels in the Transept have two arches in front, all the pillars are round well proportioned but the Capitals squat with two tier of leaves, all the arches are pointed and above them are large handsom windows with rich light tracery and under them a light open railing or battlement. The Tower of this Church was begun in the Year 1491. but never completed by the part which is done we



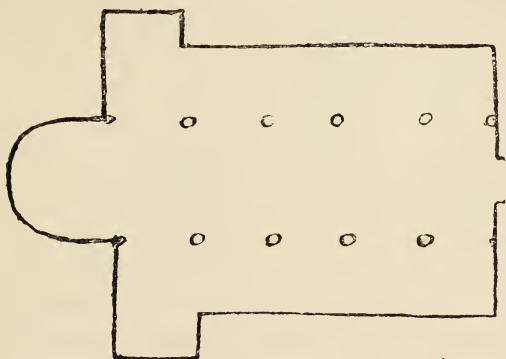
may see that it would not have been inferior in beauty to that on the Cathedral if not so high. we entered this Church at the west end through a beautifull portal of the Ionick order all of Marble it is on a Circular plan and well executed.



The Screen which separates the Choir from the Church is likewise of fine marble of the Ionick Order, and on each side the entrance is a fine Alter with Good picturs and richly ornamented. The High Altar is of black and white marble with 6 wreathed Colloms and foliage in marble representing St James in the Habit of a Bishop. there are many fine Chapels rich Altars and beautifull picturs in this Church but the Chapel of the Family of Rubens is worth notice as being the burial place of that Great painter it is placed directly behind the high altar in the midle of the East end and opens into the Aile. this Chapel is intirly covered with Marble and the Altar is likewise of marble in which is a fine picture painted by himselfe—it represents the child Jesus standing on his mother's knees, near them St Jerome & St George, the latter his own portrait and on each side of him his two wifes both fine women. above the picture is a fine Image of the Virgin Mary in Marble which Rubens brought from Rome.

¹ Should be four arches, as there is a central column behind the altar.

The Beguines have a very good Church¹ which seems to be antient but has been greatly altered & beautified. the form of the plan is of the most antient figure of a Cross, but the capitals of the pillars have been all alterd, and the arches pointed; by a date over the Altar of 1682, it is probable the princip^l alterations were then made



there are several Good picturs in this Church one of Albert Durer. another by Guido and one very fine at the high Altar by Vandike. this Altar is of Marble very Grand the Crucifix the tabernacle & frontel are all of silver finely wrote, on each side of the Altar are two Good figures in marble by Scheemackers.

The Church of the Dominicans

before we went into this Church we were carried into a fine Calvery² which is built on the outside of it, to this building there is a long avenue lead^g to it with a low wall on each side on which are placed about 20 Statues large as life on the outside of these walls are two Gardens with many other Statues. at the End of the Avenue is representd the inside of a Sepulchr^r with y^e figure of Christ laying in it on one

¹ The present Church is modern and insignificant.

² This describes very accurately what now exists.

side is purgatory above this three storeys in which are placed at least 20 figures large as life and on the top of all (which rises very near the top of one of the buttresses of the Church) is a Crucifix, the whole is made with rough stone imitating rock work and has a very romantic appearance.

The Church is large and has three Ailes, & a Cross Aile, over the screen of the Choir is a Crucifix on a Globe¹ on which are marked the hours, and turning round, Time with a Dart in his hand points to the hours as it moves the Choir is 11 steps above the Church to which they ascend between two Galleries with ballustrades. the High Altar is raised 3 steps higher it is very magnificently built with marble the frontel which is 11^t long & 4^f high & all the other decorations are solid Silver². All the confessionals are finely carved, and composed of figures as large as life. and on every pillar through the whole length of the naife is placed a fine statue, There are a great many beautiful pictures in this Church, but two particular by Rubens deserves attention one is the scourging of Jesus Christ³ which it is impossible to look at without emotions which cannot be described, the other represents the birth of Christ⁴.

*The parish Church of St Walburge*⁵ is handsom large Church of 3 Ails. the Choir is raised 27 steps above the Naif divided into two flights, between which under the 1st land^g, is a representation of the Holy sepulcher with a figure of Christ laying in it on each side a fine chest or Shrine of brass Gilt with reliques. there are several fine Altars in this Church, the High Altar particularly is of marble & very grand at which are 3 very fine pictures that in the middle represents the Ele-

¹ The screen, crucifix and globe are all gone.

² Silver has gone.

³ Rubens' picture of the scourging is carefully preserved.

⁴ There are remains of conventual buildings, but they have been secularised and used for stores.

⁵ Entirely perished. A picture of it is preserved in the vestry at St Paul's.

vation of the Cross, those on each side turn and present other picturs at y^e backs of y^m all painted by Ruben¹.

*The Abby of S^t Michael*², The monks of this Abby are all Cloathed in white we were carried first into the Abbots appartments which are very fine and adorned with a great number of fine paintings. we enter'd into a handsom Hall paved with black and white marble, the Cieling finely painted, round the walls hung the portraits of many abbots. from hence we assended a handsom Staircase into the little eating room, finely ornamented & hung round with picturs by Rubens, Van Dike, & other masters, next to this was the Great eating room, this room is highly finished with Carving painting & Gilding, and hung round with a collection of the finest picturs, here is likewise a neat oratory, at the Altar a fine picture by Raphael represent^s the Virgin & Child³.

From the Abbots appartments we went into the Refectore. this is a fine room 90 feet long 27 wide, vaulted with Cross ribs & pointed Arches—in it are a great many fine picturs, among them the portraits of David Teniers and his Wife—

The Cloisters of this Abby are handsom, with windows of fine Tracery neatly Glaized.

The Church is in form of a Cross, and of the same stile as S^t James's, but the pillars shorter, it has 3 ails which run round the Choir, behind which there are 3 Chapels, in this Church are several fine pictures.

soon after our Return to the Hotel several English Gentlemen arived whose names we could not learn, & soon after them a Gentleman and Lady of Distinction both French.

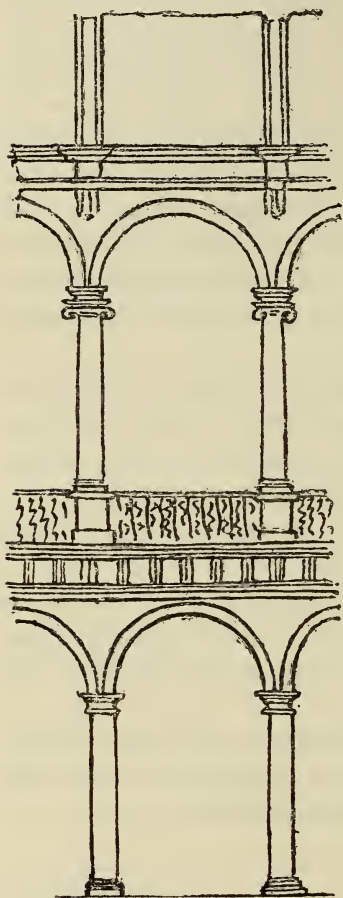
¹ Now in the cathedral.

² Entirely perished. This fine abbey used to be the residence of Royal Princes when at Antwerp.

³ Many of these pictures are in the Museum. One by Rubens is at Grenoble.

Saturday Aug^t 28.

We were up pritty early this morning, many place remaining on our list which we had not seen & we hoped by being out early to see all and set out for Bruxelles the



next day ; But being informed that on the morrow there would be a grand Procession, and the finest they have in the Year, we determind to stay and see it, and put of our Journey till Monday, we went to the *Church of the Jesuits*.

This is the most Elegant Modern Church I ever see, and within, y^e most Correct piece of Architecture, the side ails are double, being 2 arcades one above the other, the lowest is dorick the uper Ionick, between the pedestals of the upper ails is a neat Iron railing which serves as a balustrade. the upper Entab^e is broak with Consoles over the pill^r and from them spring the double Arches in the Vault, which is full centerd. opposite every Arch in the walls of the side Ails below, there are 16 or 18 rich Shrines¹, in which are preserved the

bodys of several Saints, there are two fine Chapels, one on

¹ With the exception of the Shrines this is a fair description of the present Church. The altar pieces by Rubens are now in the Imperial Museum at Vienna.

each side of the Church, that on the right hand is dedicated to the Virgin Mary, the other to S^t Ignatius, both these are built entirely of rich marbles of various colours and filled with a vast number of fine statues & picturs, many of them by Rubens, who designd the whole church, which was originally Built entirely of Marble and adorned with fine paintings in the Cieling which were all destroyed by fire in the year 1718, the 18th of July. Opposite this Church there is a fine building¹ Containing two large rooms one over the other, the upper room is intirely wainscoted and floord with fine marble, in it is a fine Altar and many good picturs.

In the *Church of the Carmelits* called the *Grand Carmelits*. In this Church² is an amazing fine Chapel dedicated to the Virgin Mary, it is built entirely of fine marble, of the Ionick order, the pillasters are reveald, and of black marble, the vault is likewise of marble divided into small pannels and in every pannel a flower of brass gilt, the Altar is in a large nich, the head panneld, & all the ornaments of brass Gilt. The floor is black and white marble inlaid with brass, the Altar is likewise of Rich marbles, the Colloms are wreathed of white marble with Composite Capitals and bases of Silver, with vine branches and flowers twisting round the shafts all of silver, and all the ornaments about the Altar are of the same mettal, in the midle of the Altar, is a fine figure of the Virgin 6 feet and a halfe high, standing on a pedestal one foot and a half, all of silver. the windows of this Chapel are all painted Glass & in the pannels between the pillasters are several fine bass relievfs in white marble, the Copes and other ornaments used at this Altar are all of fine needle work most of the windows in this Church are painted Glass and there are in it many fine picturs. from this Church we went to see the

¹ Now rather ingeniously altered and used as the Municipal Library. The pictures are in the Imperial Museum at Vienna.

² Nothing remains.

Collections of picturs belonging to two private Gentlemen which were very fine, from thence we went to the *Barefooted Carmelites*, and *Dominican Nuns*, and from thence to the *Recollets*.



This is an antient Church¹ the pillars are low and round, the Capitals squat, with one tier of leaves only boasted. the Arches are all pointed except one, and the vault in the Choir is antient with Cross ribbs in this Church are some good picturs.

The Collection of paintings, prints and other Curiositys of Van Schorel de Wylryck Burgomaster of Antwarp, aforded us great entertainment, those of a Gentleman & Cannon of the Cathedral, and of another Gentleman who very politly shew us their whole collections gave us great pleasure; from these



we went to the parish Church of S^t Andrew, in this, is a monument erected against the S. West pillar of the Cross, to the Memory of Mary Queen of Scotland².

The Town house is a large grand building, 240 feet Long, 92 wide, in the midle of the front, is a large projection very rich with pillars and arches, containing the five Orders one above the other, and all the pillars are of marble, the rest of the building consists of two orders of pillasters, with an Attick, the whole raised upon a rustick basement of Arches, in this House there are several fine Rooms adorned with many good picturs.

Sunday August 29th.

at half an hour after 6 this morning, about 70 foundling Girls drest in black Gowns & white Tipets, walked through the

¹ Now the Museum of Painting. Some of the walls remain, but are not observable without some study. The pictures are in the Museum.

² Erected by two of her ladies in waiting, Barbary Mowbray and Elizabeth Curle.

place de Mer, two and two with their Governesses. at eight came 76 Boys in brown coats, preceeded by a Chaplin, and a schoolmaster, soon after they were past, an Altar was erected at the great Cross, and an Avenue made to it with fine Bay Trees in large tubbs and ranged on each side in front of it, the Altar was decorated with vases of copper, standing on pedestals, & urns in which incence was burning during the time of the Cerimony.

at 9 o'clock we went to the Church of Notre Dame in the Naife of which was a pedestal about 5^f high, coverd with blue Damask laced with silver, on it was placed the figure of the Virgin Mary, with a Gown of blue and silver brocaded Damask, and an Apron of silver chaced in imitation of lace, in her Arms she had the image of the Child Jesus, and on her head a crown of Gold adorn'd with precious stones, the whole computed to be worth a million of livers. over her was a Canopy hung from the roof of the Church, the naife being lighted on all sides with wax tapers.

As soon as the doors were open, the Church was filled with thousands of people, who came in without the least noise or confusion, and immediately formed a procession round the figure of the Virgin, which continued during the whole time high Mass was celibrating, every one walking a slow and solemn pace three times round it.

The High Altar was adorn'd for this occasion with a frontel and sides of silver finely chaced, and the step on which the candle-sticks were set was of the same metal. The Tabernacle was Covered with crimson Velvet laced with Gold, on each side of it stood 3 large silver candle Sticks about 4^f high, and below them four more about 2^f in all large wax tapers, & at the bottom on the first step, stood two silver Candle sticks about 4^f high, with tapers all of them lighted, and the steps of the Altar were covered with a Cloth of Crimson Velvet. Three of the Cannons dressd in rich Copes em-

broiderd, with Gold, under which were Surplaces of lawn, laced at the bottom with fine lace 8 or 9 inches deep, celebrated the Mass, at the Altar, and two more in rich Copes sit at a desk in the midle, to make the responses, the whole was accompanied with a fine band of musick under the rood in a Gallery, (in which we sit during the whole service).

It is impossible to describe the grandure and solemnity of these Ceremonies, or to give an adequate Idea of the musick, for, it was grand and solemn beyond description, after the Service was ended, several Orders of monks came into the Choir, bearing crosses with banners on them, on which were painted the figurs of their patron Saints, while these were making their Obeisance at the Altar, four Cannons of the Cathedral took the figure of the Virgin from the pedestal, onto their shoulders, and Carried it out of the Church, where it was recieved by six monks, who carried it in procession through several streets in the order following.

first came four men in linen vests
with large wax tapers lighted,
two on one side, two on the other,
next followed 7 priests properly habited, and on
each side a footman with wax tapers.

then four Gentlemen of the several Gulds two & two with wax tapers, and on each side them, men dressed in Spanish and other habits bearing Ensignes in the Roman manner with the Arms of the different Guilds, on the top of which was fixt a wax light.

after these followed the members of the different Guilds in black Gowns and on their Arms Badges wrote in Gold, divided two and two, with wax tapers in their hands.

next came a Cross, to which was fixt
a rich Banner with the patron of
the Minims, borne by a monk of the Order,
after which followed the monks in Black 2 & 2

next came a Cross of the Capuchins with
 a banner borne by a monk,
 which was followed by the monks of that order in
 Brown 2 & 2
 next was the Cross & banner of the
 Augustins— which was followed
 by the monks of that Order in black 2 & 2
 after these came the Cross and banner
 of the Carmelites—which was follow'd
 by the monks of that order in black Cassocks and white Cowles
 These were followed by twenty Gentlemen
 of the Guild of the Virgin two & two,
 with wax tapers.
 next came the figure of the Virgin
 born by 6 Carmelites.
 after this came the Cross and banner of the Reccolets which
 was followed by the Monks of that order in Brown.
 next came the Cross and banner of
 the Dominicans which was followd
 by the monks of that order in white Cassocks and Black Cows.
 after these a Cross with a fine banner
 of Crimson Damask embroiderd with Gold
 which was followd by a Schoolmaster and after
 him a great number of young boys 2 & 2 with wax tapers in
 their hands.
 next came a great number of Gentlemen
 Citizens two & two with wax tapers.
 after them four masters of the Chapel
 two & two.
 next followed the Cannon of S^t James in a proper habit, and a
 rich stole embroiderd with Gold.
 after him a fine Cross & banner of S^t James.
 followed by all the Cannons of that Church Chanting
 after these came a Cross & banner

of S^t Michael's Abby, which was followed
by the Abbot with a silver Croiser in his hand
next came a band of musick,
followed by 2 men in Surplices with Silver incense pots
after which came the Host
(carried by a priest richly habited)
in a fine pix of Gold or silver Gilt
under a rich Canopy supported by
four staves of Silver—on each side
of which were men carrying wax tapers,
these were followed by all the Magistrates of the City in black
Cloaks. two & two with wax tapers and after them men with
halberts closed the Procession, the whole of which consisted of
between four & five thousand persons all bearing lighted tapers.
exclusive of those who walked by as spectators who where more
in number and accompanied them all the way without the least
disorder or confusion.

When they came to the Great Altar in the Place de Mer,
the priest assending the steps, placed the Host on the front
of a little tabernacle, while he said a few short Prayers, after
which it was exposed to the people, who in an instant were all
on their knees, the benediction being ended, they proceeded in
procession back to y^e Cathedral through several streets which
were illuminated with wax flambow between every window on
both sides, while they passed through them.

The procession being ended the figure of the holy Virgin
was carried into Her own Chapel in the Cathedral, and placed
on a pedestal in the midle of it, where numbers of men women,
& children continued walking round it until the evening.

The procession being over we went to dinner and spent the
rest of the day in walking about the City, and ramparts, which
are planted all round with fine tall trees which afford a shady
walk, from which there are fine prospects of the Country round
about it; in the evening we were entertained with seeing the

nobility & Gentry of the place, who have a Custom of riding in their Carriages, through several streets in the City dressed as for an entertainment, and paying their respects to one another as they pass, of these there are near two hundred who ride in elegant Coaches with horses decorated with fine trappings

Monday August y^e 30th.

We left Antwerp this morning at 7 o'clock, and took the Road to Brussels, by Mecklin which we reach'd about ten o'clock. The Roads are worth the notice of a Traveler being made through the most delightfull inclosed Country that can be imagined, it is paved in the middle, as well as the best streets in London, and kept in better repair, on the sides of the paved road they are sand or gravel, and through the whole way they are planted with two rows of trees, which forme a beautifull Avenue, and runing streight farther than the eye can distinguish forme a delightfull arbour, which affords a refreshing shade for Travelers, many miles without interuption. The Fields on both sides this road are so well cultivated and afford such prospects of plenty, and good husbandry, that it would be a good school for an English Farmer to study the art of Agriculture in.

The whole Country is inclosed and the lands divided with beautiful headges so planted with fine tall Trees that it appears like one large forest, intermix'd with lawns and corn fields, but what seems most extraordinary, these Grounds are never fallow, for when one Crop is off, another is prepared to succeed it, and we often observed in the same field the corn cut down in one part, in another a crop of some other kind springing up. Though these Lands are divided from each other by headges, there are no gates to prevent people from walking in or out at pleasure, neither between field & field nor towards the high roads from which they often are seperated by low

banks but frequently by a thin hedge which is kept very neat, and low enough to afford travelers a prospect over them, and at a distance are seen Farm Houses or Gentlemen's Villas which appear as if they were placed in the midst of a large Garden, These prospects are diversified by the Spires of Convents, or parish Churches, which appear intermixt with the trees, and being all kept neat and Clean, forme y^e most agreeable Lanskips.

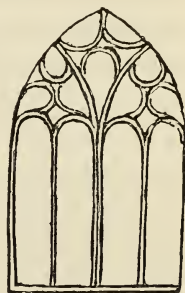
nothing can be more pleasing than riding through the Villages, which lay very near together in this road, the Cottages are built with Bricks intermixt with stone, and some are thatched, but the greatest part are Tiled: The Farm Houses are generally of stone, the doors and window frames of blue Marble and the roofs covered with blue slate. The Inhabitants of these dwellings seem to vie with each other in the neat and cleanly appearance of themselves & Houses. At those places where we stop'd to baite our Horses which was at every 6 miles, we took the opportunity of looking into their Churches, if they were near us, and could not help observing the Elegance and neatness of them, many being as well fitted up as the best in London, and kept much cleaner, though they are open great part of the day, and in constant use, for The poorest people, think it their duty to pray at some appointed place several times in the day, and for those who have not an opportunity of attending the Churches there are little oratories placed near the sides of the road to which the Labourers in the field and Travelers stop to say their prayers.

Mecklin is a large old Town fortified with ramparts¹ & ditches the Streets are large and numerous, the Houses in General are built with stone though there are many of them built with timber, the storys projecting forward as they rise

¹ Now converted into walks.

and the outsides boarded, many of the stone fronts have been rich in Architecture and carvings in the roman manner and a great many of the richest Gothic of various ages but they are now greatly decayed; we only dined here, (at the Hotel d' Grue) and spent about three hours in visiting some of the principal Churches and other places.

The Cathedral of S^t Rombault is a fine large Gothic Building built in form of a Cross, between the Tower and Transept it has six large Arches, beyond the Transept there are three Arches and in the end which is turned with five sides there are five narrow Arches. The pillars in the naif are round the Capitals old form with 3 tier of leaves¹. the Arches are pointed, above them is a passage with narrow openings & tracery (as the Church of Noter Dame at Ghent.) above these are fine large windows with variety of tracery. The pillars in the Choir are round but the Capitals with two rows of flowers.



There are 3 Ailes and Chapels on the north side which run round the Choir only.—The Altar is of Black & white marble: in a recess above the table is a fine shrine of silver, in the forme of a Church of Roman Architecture, in it are inclosed the bones of S^t Rombault. they say its weight is 4000 oz^s. before the Altar there hangs a large Lamp² of silver suspended from the vault, and on the north side is a Canopy for the Arch-Bishop. The South window of the Transept is stained Glass.

To this Church there is a beautiful Tower. more regular & perfect in the designe than that at Antwerp and had it been finish'd according to the designes as they were engraved by

¹ It is difficult to understand the difference pointed out between Nave and Choir capitals—both have two sets of foliage.

² The shrine is still to be seen, but the silver lamp has gone.

Hollar¹ it would have been without an Equal, it is now 348 high, but had it been finished would have been near 470, near the top of the present tower there are four dials, one on each side, they are made of Iron, the letters being within two Circles clear of the stone, and Gilt with Gold are easily distinguished without spoiling the beauty of the stone work, they are near 300^f high and upwards of 20^f Diameter.

The Church of S^t John. This is an old Church modernized. The seats of Oak against the pillars in the Choir² are richly Ornamented with bas-reliefs in the pannels with elegant Terminations above, on one side is represented the beheading of Jn^o the Baptist on the other two angels supporting Christ on the Cross. The Altar is a grand designe well executed in wood & so finely painted like marble that it is impossible to discover the deception without touching it.

*The Jesuit's Church*³ is of the Composite order with lofty pillars & narrow intercolloms with Arches, the Altar is of Marble all white upon the Table or tomb is a shrine of silver and over it in a tabernacle of marble is a fine Crucifix of Silver at the ends of the Ailes are niches with neat Altars of marble. the portal at the entrance & the Organ Gallery above it are of Marble.

The Church of S. Peter is an old Church under repair.

The Church belonging to the monestry of Leliendrel is modern & built without Ailes against the walls there are Jonick reveal'd pilasters with 4 rusticks above the entablature there are Windows in the vaults the Altar is all marble, on each side within the railing is a Gallery with a fine iron railing, raised on a basement as high as the basement of the Altar, of fine marble ornamented with pannels finely carved with bas-reliefs. the

¹ A drawing and an engraving of the proposed tower may be seen in the Museum.

² Should be Nave : there are no pillars in the Choir.

³ The present Jesuit's Church is modern.

Nuns Choir is opposite the Altar and raised on a basement in the front of which are three pannels of Bass relievo finely executed.

Here is a remarkable pulpit¹ of oak it represents a large rock, in a Covern below is represented a Horse which has thrown his rider, on the top of the rock is a pulpit which seems like a rough part of a large tree, at the back of which rises another tree being the tree of life, which spreads its branches over the pulpit & makes the sound board, by the tree stand Adam & Eve the latter reaches her hand towards a Serpent which is twisted round the tree, and gives her an Apple on the other side is a Crucifix with S^t John & S^t Mary. upon the sides of the rock there are vines & other plants which seem to grow promiscuously about it.

The Church belonging to the Cannons of Hanswyck is a modern built Church with a Dome supported by 10 Dorick Collums². there is nothing agreable in the designe, the pulpit is an extraordinary work, the lower part represents the Angel driving Adam & Eve out of paradise over the pulpit the Virgin Mary in the Clouds surrounded with angels.

This Church is hung round with the portraits of young Children.

The Church of Notre Dame is very fine Gothic Church all the pillars in the naif are round and in the Capitals are 3 rows of flowers & against every pillar is a fine statue—the pillars of the Choir are round with 2 round and 2 octagon small shafts fixt to them.



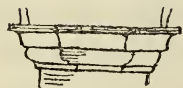
the Choir has 3 ailes with Chapels which run round behind the Altar and all the windows have tracery seemingly of the

¹ The pulpit has been removed to St John's. There are no remains of the Monastery.

² A very good description. The portraits of young children still remain.

age of Hen^r 3^d here are some good pictures¹ by Rubens & other masters.

*The Church of the Recollets*² is an antient Church with round pillars & plane Capitals the Arches plane & pointed, the Choir has no ailes and the East End is semi-circular, but the vaulting modern—in this Church is a Capital picture



painted by Vandike representing the Cruci-

fiction at the instant when Christ was expiring.

From Meckling we proceeded towards Bruxells the Roads and Country all the way being extreemly fine & pleasant about seven miles from Mecklin we came to a small fortified *Town* called *Vilvorden* we stopt at a little House without the gate to baite our Horses, and drank Coffee for which with bread and butter we paid 2 skillings equal to fourteen pence English.—The fortifications of Vilvorden are in a ruinous condition, here is a fine Old Castle of the Antient stile, but the roof is fallen in, in several parts of it, it serves however to make the principal object in an agreable Lanskip, as we rode by it from this place there is a Canal to Bruxels and the road continues by the side of it well paved & planted with trees. On both sides there are agreable prospects of Gentlemen's Country seats, and within a few miles of the City are Gardens of Entertainments, laid out in the Stile of the Country, with variety of Slopes & Arbours intermixt with basons of water, and Jets d'eau.

The approach to the Town is planted with trees in double rows, and by the side of the river are fine Shady walks, which were filled with very Genteel Company, who walk there in the evening & enjoy fresh air, while their Coaches are waiting for them at a convenient distance. we reached Bruxells about 6 in the evening and Lodged at the, *Hotel D^e Hollande* near the wood market.

¹ Still remaining.

² The Church of the Recollets is now used as a cavalry store.

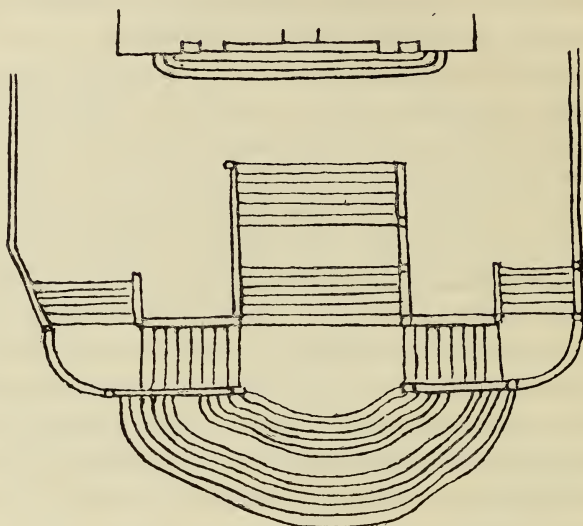
August 31st.

As soon as we were drest this morning, we waited on M^r Vandercloster an eminent Banker of this place to whome we had a letter of recommendation from M^r Fector of Dover, this Gentleman very politely offord to accompany us to every place that could afford us any entertainment, or gratify our Curiosity, and as we had a Coach in waiting he order'd it to the House of M. le Chevalier Verhulst, a gentleman of great fortune and a collector of fine picturs, with which we were greatly entertained, the Gentleman himselfe who is an invalide and has never been out of his house for 15 years and is seldom seen but by his intimate friends, was so obliging as to shew us the finest part of his collection himselfe, among which is a fine picture painted by Rubens representing the Virgin & Child in which he has introduced his wives, this picture cost him £1000 and he has refused £3000 for it. He shew us at the same time two small picturs for which he gave £270.

from hence we went *to the Church of the Jesuits*, in this Church are some Good picturs and at the Altar on the right side of the Choir a fine Group of figurs in marble representing S^t Ann and the Virgin, we saw in the Sacristrey the Decorations of the high Altar which are very grand, there is a rich silver frontel and a Crucifex on a pedestal all together about 10^f high finely wrote all the Copes &c are finely embroider'd with Gold & pearls. we next visited *the Cathedral* which is a fine Church built on the side of a hill which is assended by a Grand flight of steps at the west end, enclosed by a Stone ballustrade which runs round the Church.

This is a fine Church the East end is Antient but the Naif more modern, the pillars in the Choir are round & all the Capitals of Corinⁿ but those in the Naif have three tier of flowers—the Church has 3 large Ailes and Chapels on both sides of the Naif, on each side of the Choir is a fine large

Chapel¹ and others run'g round the end which have antient round head^d windows. and there are some good painted Glass in



Flight of Steps West end S. Gudule.

this Church. at the west end are two handsom towers and the whole front is very fine.

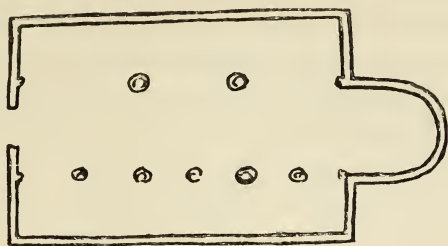
This Church is dedicated to S^t Gudule and was first built about the year 1047 and it is probable the east end is of that age—in this Church are some few Good picturs—against the pillars in the Naif are fixt the figure of our Saviour, the Virgin Mary and the 12 Apostles. We saw a fine new Bell weig^g 9. 286 lbs. The Great Bell weighs 14. 525 lbs.

The parish Church of S^t James (called Caudenberg)² is a very antient Church founded in the year 830. and is probably the original Church. the Naif has three Ails: on one side are

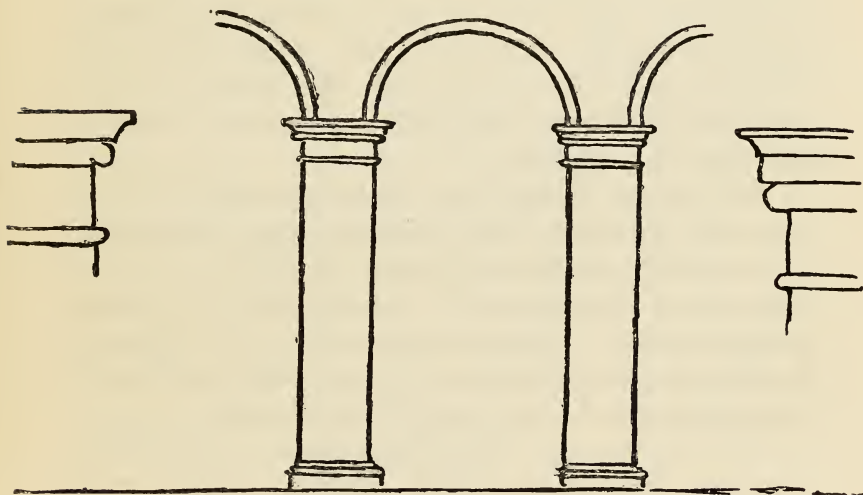
¹ There is only one Chapel beside the two large ones, and it is Renaissance.

² The present S. Jaques de Caudenberg bears no resemblance to this. It was rebuilt 1776—1781.

three round arches on the other 6. the pillars are round, the Capitals plane, the 6 arches seem to be about $2\frac{1}{2}$ diam^r. of the pillars in the Clear



the windows have round arches are narrow and splayed inwards very much, the opening into the Chancel is a round Arch and the East end is round with small windows



in this Church there is a very fine picture painted by Rubens.

near this Church are the remains of an antient pallace which was burnt down in the year 1731. and not very far from it is the pallace belonging to the prince of Nassau—the front of

this pallace & one side of the Court is new built and contains many magnificent appartments richly furnished and all the rooms finely inlaid with wood of various colours. the State bed room is elegantly fitted up memo (on one side of the bed was a mezzitinto print finely Coloured of the two Miss Crews.)

there is a room finely wainscoted with Jepand work & furnished with a great quantity of China and Chiness toys from the windows of this room is a fine view of the City. at the entrance into the pallace is a large Circular vestibule with a collonade within it and the staircase with up^r vestibule are very grand. in the Court two sides are antient and of Gothic Architecture.

Here is a fine Museum contains vast Collections of shells fish birds minerals fossils and various curiosities of art, and a very rich Cabinet of Antique Gems the room is very large and divided into three parts by two screens of coupled Collums.

The Town House is a very large building with a Square Court in the midle, on one side of which is a fine light Gothic Tower and open Spire 364 feet high. this Building contains many magnificent rooms finely fitted up and richly furnished with tapstry and paintings

*The Church of the Beguines*¹ is a handsom modern building richly adorned, the plate on the principal Altar is computed to be worth 4000£. sterling, their income is 4000£. a year, these Nuns are not confind many live here on their own private fortunes and wear the Habit, among them is a near relation to the Royal family of England who was visited by the late princess Dowager when she pass'd through Bruxells.

We drank Tea and Coffee this Afternoon at Mr Vander-closters to whom we were greatly obliged for carrying us to many places which we could not have had an opportunity of seeing without him. and His Lady was not less obliging than he was but she could talk very little English, I had however a very entertaining conversation with her in broaken french &

¹ The Church is the only part remaining of the Beguinage.

broaken English, with which we were much diverted. here we met M^r Potter, the English Minister to the Court of Sardania who behaved very politely to us. He told us He was at the same Hotel that we were at Antwerp and lodged at the same Hotel in Bruxells, but as he travel'd incog we should not have known who he was. he enquired if we knew the English Gentlemen who came to our Hotel at Antwerp, one of whome (he said was called Stewart and appeared to be a Clergyman) had the misfortune to fall down stairs and was so much hurt that his companions were obliged to leave him behind. After Tea M^r Van^r carried us to the Manufactory of Tapstry weaving where we were much pleased with seeing the method of weaving those beautifull pieces which make the richest furniture for the Houses of the Nobility in various Countries.— we went from hence to the play and saw a Dull play and a good commic Opera. The play house is large and lofty there are 5 tier of boxes which run round the end and two sides of it the pit which is not raised like the theatres in London is divided into 3 divisions that next the stage for the musick takes up three rows of seats, and the next division has 4 or 5 seats and behind them the back seats, but how many I could not distinguish. The floors in the boxes are likewise levil and instead of seats they have chairs & sometimes a table to drink tea or Coffee or play at Cards, but these boxes are by no means convenient for seeing or hearing. the scens are moderate, and the whole House badly illuminated at all times except when the Prince is there.—In the passages under the boxes there is a Coffee room and booksellers shop.

Sept^r the 1st

M^r V——r. Called upon us this morning at our Hotel and breakfasted with us, after which he conducted us to the Ram-parts from whence we had a fine view of the City & Country

beyond it, near this place we were led to an English nunry and introduced to the Lady who is Rev^d Mother of it, (named Short) with whome we conversed some time and were invited to Drink Tea or Chocolate, but as we intended to sett out from Bruxells that day we took places in the diligence which set out at 12 o'clock for Ghent, being advised to take that Route, we therefore took our leave of the Rev^d Lady, who gave us her blessing & wished us a safe voyage to England & after thanking M^r V——r for the civilities He had shewn us, we took our leave of him & set out for Ghent. we made a short stop at *Alost* about 15 miles from Bruxells, here is a handsom Church in form of a Cross, but is shorter than it was originally being at this time a Greek cross, the Altars in this Church are very fine and most of them marble and there are here several exceeding good picturs¹ of Rubens and other Masters. we reached Ghent about 7 this evening and took our places in the Diligence to set out for Lisle the next morning.

Sept^r 2.

We set out this morning at 6 o'clock in the Diligence which goes to Menin we baited our horses at a neat little village called Deinse near the River Lys in this village there is a very antient Church with a Square Tower in the midle with round Arches, but the west end of the Church is rebuilding.

We dined at *Courtra* and had a very Good dinner at a Table D'Hote for 15^d per head wine excepted. Here is a good Church built about the year 1220 the four arches under the tower are round but the Church is now entirely altered, but not finished, they are now casing all the pillars in the Choir with marble. The principal Altar which is finisht is a beautiful Designe well executed the bases and Capitals are of Brass Gilt and the Bas-reliefs are of Silver behind the Altar is a very

¹ Still existing.

neat Chapel lined with marble in which is a monument or two very handsom.

from Courtra we went to Menin the last Town in the Queens Dominions and is very well fortified but in other respects has nothing remarkable. here we refresh'd ourselves with a Glass of wine and took our places in another Diligence which carried us to Lisle where we arrived about half an hour after 6 in the evening at the *Hotel Bourbon* in the Great Square.

Sept^r 3rd

It being the time of the greatest fair which they have Here in the Year we went out in the morning after breakfast and walked round the Town House where it is kept. this building is large, and the front next the Great Square richly decorated but in bad taste, there is a square Court within surrounded with a Collonade vaulted with brick and cross ribbs, in this Collonade are various Shops during the Fairtime. This City is very large & very populous being the Capital of French Flanders it is likewise extreemly well fortified, in it there are many grand houses built with stone, but the fronts are covered with a profusion of ornaments in a bad taste, and as badly executed. The Great Square is very large and Handsom, it is well paved and kept very clean, in it there is a stand of coaches, we saw here a large Company of souldiers which were drawn up for relieving Guard, they were attended by a large band of musick and about 20 Drums playing before them, they were most of them in white uniforme, one Company only being in blue, & they were all extreemly clean & made a fine appearance.

The Country round this City is extreemly fine, and well Cultivated, and being rather low and marshey, they cultivate a great quantity of Rape seed, from which they extract Oyle, in making which, they imploy a great number of Windmills,

and within a very little distance of each other, there are not fewer than one hundred, appearing in motion altogether. *Lisle* is likewise famous for fine thread, and its manufactory of fine table linnen, & vast quantities of both are seen whiteing in the meadows round about, these meadows being divided for that purpose, by little streams of water, from which they through it on the Cloth, with long scoops made on purpose.

Saturday Sept^r 4th.

We left *Lisle* this morning at 6 o'clock in a Coach and four, and breakfasted at a little house six miles from the City and got to *Bethune* about eleven, here we stopt at a small Inn without the Town at the signe of the Bridge kept by Mad^m Tiffin, as we were to bate here about two hours and Dine, we walked into the Town but found nothing remarkable but an old Church dedicated to S^t Bartholemew, the pillars are short & squat the Arches some round others pointed and some of the pillars are coupled with united Capitals, and bases. but the Capitals are of the plainest Stile though the Collums seem in good proportion. *Bethune* is an old Town but extreemly well fortified with deep ditches and ramparts faced with Brick and being situated on high ground makes it very Strong. the Duke of Marlborough beseiged it in 1710 and after six weeks the Garrison Capitulated. from *Bethune* we passed through *Lilliers* another town well fortified: and from thence to *Aire* which appears to be much Stronger than *Bethune*, here they are repairing the ramparts and new facing them with Brick but they make them very bad through all this part of the Country. this Town was taken by the Duke of Marlborough in 1710, and in the seige the Church was destroyed. this town is about nine miles from S^t Omar's where we arived about 7 o'clock in the evening and took our Lodgings at the Hotel de Ville, the roads from *Lisle* to S^t Omers are well paved and planted on both sides with two rows of trees, on both sides

of it the Country is well cultivated and in many parts they grow great Quantities of Tobacco.

Sunday Sept^r 4

The Hotel¹ in which we Lodged has been a handsom building, and was Built for a Town House when S^t Omars was in a more flourishing state than it appears to be at present, in it there are several good appartments now divided into smaller rooms for Lodging, and only one left for the use of the Corporⁿ this is very well fitted up and handsomly furnished in it is the picture of the present King of France and several other portrats and the Arms of the Mayors from the Year — to the Year —.

Opposite the Hotel is a small Gothic Chapel with a modern front and staircase the Chapel itselfe is a prity piece of Gothic Architecture within, particularly the door at the entrance.

In the Square or market place there are several very antient Gothic Buildings tho' none remarkably regular or handsom.

The Abby of S^t Bertin² has a fine large Church very light and regularly built, it is in the form of a Cross with side ailes and Chapels which run round the East End, in all these Chapels there are handsom Altars, and the Great Organ is placed at the End of the naife over the entrance at which end there is a very fine lofty Tower.

The Tomb or table of the Altar is of Silver.

The Cathedral is a fine large building of the Antient Gothic stile and from the Transept eastwards is very perfect the Choir

¹ The Town House was built in 1381 and destroyed in 1832, since which a new one has been erected, which is no longer partly used as a hotel.

² Only the West Tower and a few arches of the Nave on the North side remain. The Church was sold in 1799 and stripped of its precious materials. It was further dismantled in 1833, and has since been gradually pulled down when stone was required.

begins under the 1st Arch of the intersection of the transept in the center of which is the Silver Shrine¹ of S^t Omar in form of a Church of the Corinthian Order, ornamented with fine bas-reliefs representing the principal actions of his life it stands on a frame of silver Gilt in forme of a table finely ornamented and on the top of it is a fine Crucifix on each side of which is a magnificent Candlestick of three branch, the whole is raised on a Tomb of a Composition imitating marble within which are contained a shrine. this serves as the high Altar of the Church and the Bishops Throne is placed in the midle of the west end. in another part of the Church they shew us the Head² of this S^t inclosed in a shrine richly ornamented, it is in form of a large buste of Silver. I made a sketch of the plan and other parts of this Church for a specimen of the Stile. we visited some other Churches in S^t Omars and the two Colleges formerly belonging to the Jesuits but found nothing in them remarkable, in one Church only we saw an antient Gothic Altar but it was not handsom tho rich.

Sep^m 5.

We left S^t Omars this morning about seven. but it being a wet morning we saw the Country to a great disadvantage, about 6 miles from Calis we passed a very curious Bridge called the Pont sans pariel it is built over the intersection of two rivers which run under it, and it has four roads over it. this was built in 1752 and is an excelent piece of masonry. we got to Calis about 1 o'clock & should have set out that afternoon in the packet; but it was so full we could not be accomodated, and the wind was so strong that they were obliged to return & set off the next morning. the same packet returnd again in the Afternoon being engaged to Carry over a Gentleman

¹ The silver shrine no longer exists, nor do the candlesticks. S. Omar has ceased to be a See.

² The head of the saint no longer exists.

and his family, who permitted us to go with them, and another Gentleman & Lady named Bostock a Merchant in London, who we found agreeable Company. we set out of the Harbour of Calis at 4 o'Clock with a moderate wind which fell to a Calm and the tide being against us, we made but little way, and did not get into the Harbour at Dover before halfe an hour after one. we left Dover the same Day and got to Canterbury to Dinner, and set out for London the next morning there we stayd one day and came to Cambridge on Saturday the 10th of September.

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